MARVEL
VISION
THE MARVEL FAN MAGAZINE
#6
JUNE 1996
$1.50
Marvel Editor-in-Chief BOB HARRAS Speaks Out
CAUTION · CAUTION · CAUTION · CAUTION · CAUTION · CAUTION · CAUTION
ONSLAUGHT™ IS COMING
CAUTION · CAUTION · CAUTION · CAUTION · CAUTION · CAUTION · CAUTION
MIKE WIERINGO
RALPH MACCHIO
Talk Spider-Man
JOHN PAUL LEON'S
Time Slip
Hulk's
ANGEL MEDINA
and much more!!!

Putting the Character Back in Comics
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MARVEL COMICS

Timothy Tuohy
Needs to buy new clothes

Jim Brennan
Vito Incorvaia
Have their wives dress them

Carlos Toledo
Wants to stop wearing underoos

Chris Carroll
James DeSimone
Viktor Koen
Michel Le
Marc Robinson
Mel Sanchez
Shawn Walker
& Draw the Line Inc.
Always make Mr. Blackwell's worst list

Mark Bernardo
Hank Bordowitz
Barry Dutter
Jim Krueger
Joe Mannarino
Mike Marts
Rob Piotrowski
Benny Powell
Tom Rolston
Peter Sanderson
Steve Vrattos &
Polly Watson
Always make Mr. Blackwell's best list

Wilson Ramos
Wears clean underwear just in case

Bill Rosemann
Stylin' and Profilin' Wooooo!

Jack Abel
Flo Steinberg
Are always spiffy

Deb Brust
Has hair that Jennifer Aniston envies

Bob Harras
Has to wear a lot of ties nowadays

William C. Bevins, Jr
CEO, Marvel Entertainment

Gerard Calabrese
President, Marvel Comics
Marvel Software

Jim Sokolowski
Uses his tie as a noose

Stan Lee presents Marvel Vision

June 1996 #6

Let's take a trip down memory lane, i.e. Tim's reminiscing cause he's gettin' old.

If you're like I was, you're young and you are either getting an allowance or doing some type of job to earn your valuable spending money. You've been collecting comics for only a short time, but you can't deny it anymore: you're hooked!

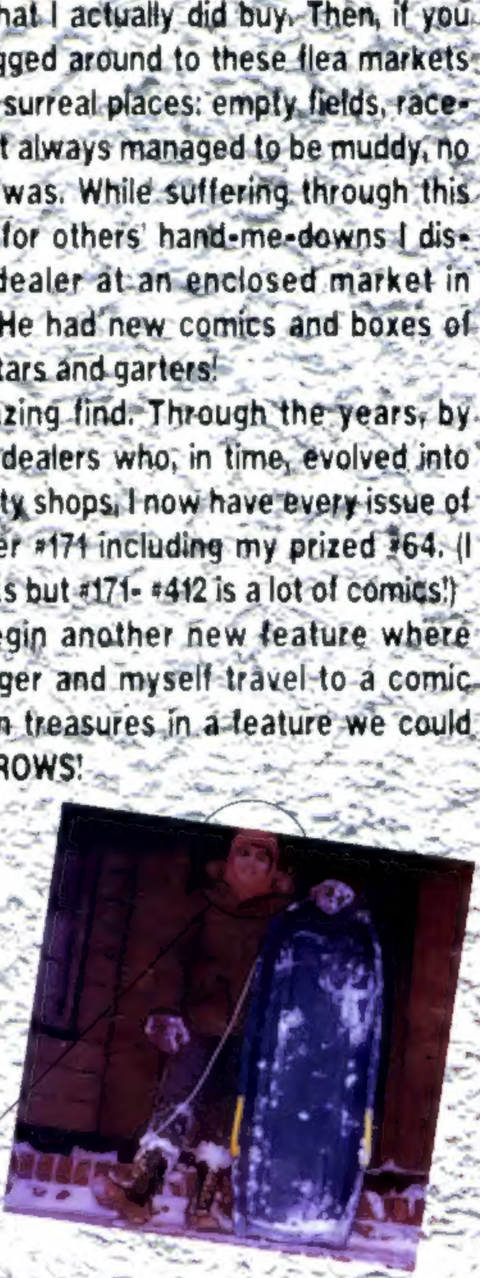
So, you collect and collect and enjoy what you're reading and then you start noticing these strange notes or little yellow captions at the bottom of key panels. ***Daughter of the strange PUPPET MASTER! (See FANTASTIC FOUR #8 Nov.)** is a good example of this. That note appeared in the classic **FANTASTIC FOUR** #9. Of course, I'm not that old or wealthy enough to have actually bought that issue; I cheated and used a **MARVEL MASTERWORKS**. But, I did see these notes in issues of the **FF** that I actually did buy. Then, if you were like me, you got dragged around to these flea markets that sprang up in the most surreal places: empty fields, race-tracks and other places that always managed to be muddy, no matter what the weather was. While suffering through this strange ritual of bartering for others' hand-me-downs I discovered an early comic dealer at an enclosed market in Englishtown, New Jersey. He had new comics and boxes of older ones as well. Oh my stars and garters!

This was an amazing find. Through the years, by utilizing these flea market dealers who, in time, evolved into the emerging comic specialty shops, I now have every issue of the **FANTASTIC FOUR** after #171 including my prized #64. (I have full-runs of other books but #171- #412 is a lot of comics!)

This issue we begin another new feature where fellow Marvelite Jim Krueger and myself travel to a comic shop and find some hidden treasures in a feature we could only call the **BACK ISSUE BROWS!**

I'm Done.
See ya in the funny pages.

Tim Tuohy



18 years before the Blizzard of '96: practicing to get to Marvel

MARVEL VISION #6

JUNE 1996

COVER FEATURE

8) The menace of Onslaught continues to grow. Get the behind-the-scenes lowdown on how this Mighty Marvel Masterpiece got its start.

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FEATURE ARTICLES

12) Marvel's newest Editor-in-Chief, Bob Harras spills his guts. From his humble beginnings as KOOL-AID Man's editor, to Mutant Master, to the head of the whole shebang!

20) HULK artist extraordinaire Angel Medina goes one-on-one with VISION's wackiest interviewer. You won't believe it 'til you read it.

28) John Romita Sr. talks about his illustrious career and reveals little known facts about his son, John Romita "Jr."

40) Ralph Macchio continues from last month and talks about Spider-Man and about finally resolving the Clone story, once and for all!

44) From Scarlet Speedster to mutant fan-favorite, Mike Wieringo leaves the skunk-tressed, mutant femme fatale Rogue to take his shot at the SENSATIONAL SPIDER-MAN.

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16) Original art is big news these days. Find out what's the deal and where you can see some up close.
24) Marvel and ToyBiz join forces to cook up some hot new CD-ROMs. Are you "jacked in" or "unplugged"?
38) X-Factor sure ain't the team it used to be. Find out what's in store for Xavier's black sheep squad.

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Insights

DEAR MARVEL VISION,

I like Marvel very much. At this time I buy: CAPTAIN AMERICA. FANTASTIC FOUR, FANTASTIC FOUR 2099, AVENGERS, IRON MAN, SENSATIONAL SPIDER-MAN, AMAZING SPIDER-MAN, SPIDER-MAN, SPECTACULAR SPIDER-MAN and the MARVEL VERSUS DC crossover.

I would like to buy more comics (especially Marvel, not only because of the characters, continuity, realism and action, but because they are much more "upbeat" than other comic companies) but the drawback is the cost. Can you try to make comics cheaper by publishing bimonthly and have 40-60 pages per book at the cost of a regular comic?

Thanks for taking the time to read my letter.

Andrew Tymkiw
205-195 Young Street
Winnipeg, Manitoba
R3C-358
Canada

We're glad that you like Marvel so much and enjoy reading our books. We at Marvel also understand that price is an issue that many young readers like yourself have to face. One of the reasons that comics cost as much as some do is because of the price of paper. Paper has become very expensive, so it costs Marvel more money to produce a regular comic. However, beginning in late April/early May, the Spider-Man and X-Men books will be going to all-new 40 page formats with no increase in price.

DEAR MARVEL VISION,

I think that your new fan magazine is great and well put together. I think that "Time Slip" is the best part and you should make it a real monthly title. Congratulations on VISION, it's great.

Justin Milcik
(Address withheld by request)

Thanks for writing in, Justin. As for making "Time Slip" monthly: AHHHHHHH! (Followed by the sound of Tim hitting the floor)

DEAR MARVEL VISION,

First off, I will mention that I love your magazine! Great articles. The many Marvelites out there need to keep abreast of what's going on in the Marvel Universe and only one magazine can do that...Marvel VISION!

I think that it's a wonderful idea to get Jim Lee and Rob Liefeld involved with Marvel again. They can expand on the characters and bring in new minds that can open up all-new areas for Captain America and the Fantastic Four. Way to go, Marvel. I was going over the articles in "The Daily Bugle" and came across the article entitled: "Captain America Banned From the U.S.A.!" To my surprise, it mentions that the Army CID (Criminal Investigation Division) placed Captain America under arrest. I love it! I was with the Army's CID/DST (Drug Suppression Team) for three years before transferring over to MI (Military Intelligence). I love it when the Marvel Universe touches base with the real world, it makes it even more believable. I hope that eventually, Marvel VISION will have its own web site on the Internet. When it does, I'll be there, but for now I'll keep getting the magazine!

The future of Marvel is here!

Paul Dale Roberts
60 Parkshore Circle
Sacramento CA 95831

I haven't gotten a letter like that since I worked in the Punisher office. Our writers pride themselves on the research that they do in preparation for the stories that they write. Obviously it shows.

DEAR MARVEL VISION.

I'm both excited and relieved that Jim Lee and Rob Liefeld will soon be handling the new stories for Marvel's core heroes: Captain America, The Fantastic Four, Iron Man and The Mighty Thor. I hope that all these heroes can be restored to their former glory. Right now in the current storylines, many characters have fallen into a state of disrepair. I once believed that the characters were going in the right direction, but now I've changed my mind about the whole process. It hasn't made the Marvel Universe stronger, only weaker. Captain America's reputation has been destroyed, Iron Man betrayed the Avengers, Thor is no longer a god and The Fantastic Four are still trying to become a united team once more. Throw in the Spider-Clone nonsense and the death of Nick Fury and that about tops it.

I hate all these sudden and abrupt changes that have taken place over the last year. Bearing all this in mind, Jim and Rob have a very large workload ahead of them. I've read the interviews that they've been giving and they seem to have the right idea. If they can restore the Marvel heroes to a more classic look while updating them for the 90's, then in no time, more readers will come back and sales will go up. Two unresolved issues that I hope Jim and Rob will fix up are: the death of Nick Fury and Peter Parker's future as Spider-Man. I'm certain that Nick can be brought back but Spidey is another matter. Hopefully nothing will prove impossible to the team of Lee and Liefeld. I eagerly await the first issues of their new work for Marvel.

Robert Moraes
182 Robertson Way
Lincoln Park NJ 07035

I can't deny that at this point my own curiosity for what the team from the West Coast has in mind is piqued. The wait won't be much longer so keep looking for updates in VISION. As for your two unresolved matters: it is my understanding at this point that Jim and Rob will not be involving themselves with the Nick Fury situation and Spider-Man will be going through some changes thanks to the team that works one floor above my own. For more details, check out the interview with Spider-Swami Ralph (I really need to go swimmin') Macchio.

DEAR MARVEL VISION,

Your magazine is really awesome! I just want to know one thing: will VISION be available as a subscription title? If so, how much will it cost? Here's a suggestion for the future: you could put a full-color poster inside or trading cards or better yet, both.

Brian Kenealy
1056 S. Charlotte
Lombard IL 60148

P.S. I don't really care who wins the "Fight of the Century," which I hope will be you guys. I still know that your characters are a lot better than DC's. Well, not all of them.

Well, Brian, there are really no plans for VISION to become a title available by subscription. And what do you mean "not all of them"? What are you trying to say? Huh? Huh?

VISION VERBIAGE
Thanks to all those who wrote in this month, including: Tom Drake, James Cooper, Tony Potts, David Andress, and Don Urbanavage. Next month the winner of the GEN X ART CONTEST will be announced as well as the winners of the "Tim Tuohy Can't Spell Worth Beans" Contest.

Hors D'oeuvres

Special thanks to our Supreme Scan Team of Dan DiGiacomo and Jermaine Jackson.

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ADDRESSES WITHHELD IF REQUESTED BUT ALL LETTERS MUST HAVE A RETURN ADDRESS TO BE CONSIDERED.

THE DAILY BUGLE

SPECIAL SUNDAY EDITION

SUNDAY, APRIL 20, 1996 / Today, Rain, rain and more rain, winds NW 10-15 mph; mid 60's; Tomorrow, sunny; Details, Pg. 24 50¢

ARMOR VS. ARMOR
OVER STARK INDUSTRIES

By Ben Urich

STARK ENTERPRISES, CALIFORNIA—A battle between Iron Man and the Masters of Evil over Stark Enterprises earlier today took an unexpected twist when, the Masters were suddenly replaced by a single armored individual.

"It was so strange," said SE head of security Bethany Cabe; "the villains just disappeared...and were replaced by this other villain...who strangely resembled Iron Man!"

Sources close to the battle claim that the new armored villain seemed as surprised to suddenly be there as Iron Man was at discovering him. The same sources say that the new individual was heard yelling the name "X-O Manowar!" repeatedly. Whether or not this holds any relevance to the case is to be determined.

Authorities are currently searching for the whereabouts of the missing Masters of Evil—Titania, Goliath, and Blackout. "They may be criminals, but they're under our jurisdiction," said one police officer at the scene.

"What's very odd," said Abe Zimmer, Stark's head of scientific research, "is that the X-O's sudden appearance simultaneously coincides with the arrival of a trans-dimensional rift." Stark's top researchers are currently investigating the possible connection between the two events, Zimmer said.

CONTINUED IN IRON MAN/ X-O MANOWAR SPECIAL EDITION

EXCALIBUR DESTROYS MILITARY FACILITY

UPI

NORTH YORKSHIRE, ENGLAND—Excalibur, the mutant super hero team, was involved in the destruction of a secret military base located in North Yorkshire late yesterday.

"We have several eyewitnesses," said Inspector Dai Thomas of Scotland Yard, "who claim to have seen members of Excalibur jumping from an unmarked plane to the military installation. The explosion of the base occurred a few minutes later."

Sources cite the Excalibur members involved as Colossus, formerly of the American X-Men, Meggan, Wolfsbane, and possibly one to two others.

"We're very surprised at Excalibur's actions," said Thomas. "They once worked quite closely with the government. We're *very* surprised..."

Government officials refused to offer any information on the nature of the installation, but locals say that the base may belong to Black Air, England's very elite secret service.

One anonymous source speculated that Excalibur now includes one Peter Wisdom as a member, a former Black Air operative with a known history of unruly disobedience. Officials declined to state whether any investigation between Wisdom and Black Air would be followed up.

CONTINUED IN EXCALIBUR #98

SPIDER-MAN AND MOLTEN MAN MAY HOLD OSBORN SECRETS

By Michael Marts

NEW YORK CITY—Continuing a long tradition of violence and destruction, Spider-Man and the Molten Man clashed today outside the famous MultiVex Corporation headquarters building.

"They've been doing this for years," said Lt. Stone of Code: Blue, "Apparently there's something between these two that goes far beyond normal super hero/ super-villain fights...something that may involve friends or family."

Former Daily Bugle photographer Peter Parker was nearby the scene, but refused to offer any information on the fight. Parker, who has long been associated with Spider-Man, has recently been living in Portland, Oregon with his wife, model-actress Mary Jane Watson-Parker.

In related news, it was recently uncovered that the MultiVex Corporation is secretly funded by Osborn Industries. Harry Osborn, former head of Osborn Industries, died several months ago in a battle with Spider-Man at which time he was revealed to be the super-villain Green Goblin.

CONTINUED IN SENSATIONAL SPIDER-MAN #5

CAPTAIN AMERICA REGAINS CITIZENSHIP!

An Exclusive by Robbie Robertson

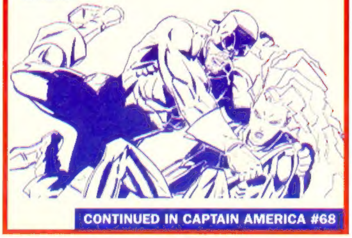
WASHINGTON, D.C.—A happy ending was finally reached today in what remains one of the most controversial stories of the century.

After several long weeks of exile, Captain America—this nation's oldest and most admired super hero—was reinstated as a U.S. citizen and granted his star-spangled shield and uniform back by President Bill Clinton.

Captain America, who only weeks ago had been branded a traitor by U.S. government officials, was cleared of all charges and given a public apology after evidence surfaced last week incriminating a super-powered mechanoid named the Machinesmith.

"It's a travesty," said the President, "our nation's greatest hero...defiled like that. We can only hope that something so humiliating never again happens to someone so noble."

Sources close to Captain America say that his exile took place in random locations in Europe, where he donned a different costume, continued to fight crime, and had a brief alliance with monarch Dr. Doom, of all people. Representatives at the Latverian Embassy were contacted but declined to comment on this situation.



CONTINUED IN CAPTAIN AMERICA #68

PREPARING FOR THE ONSLAUGHT

ONSLAUGHT

Marvel Gathers War Council to Decide the Fate of Summer '96 For three days, twelve of Marvel's top talents gathered at the Connecticut Heritage Inn. They exclusively discussed story arcs, characters, and teamups for the summer.

They came. They worked. They made Marvel history.

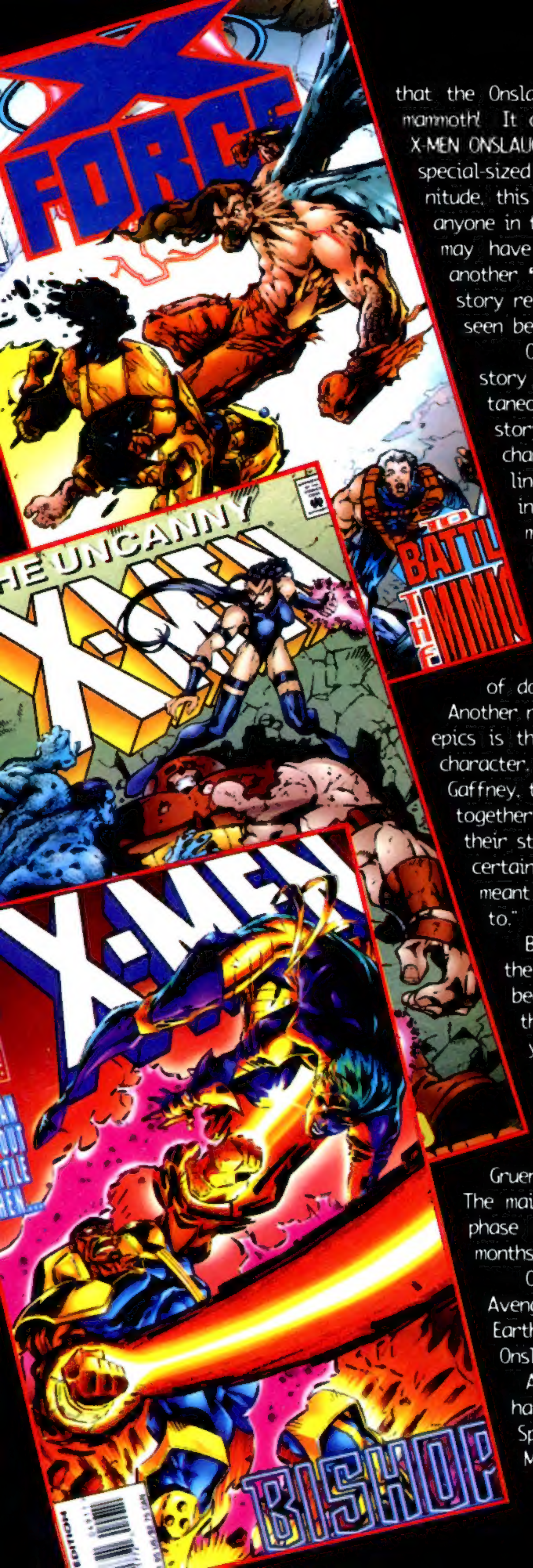
It was the first time in years that representatives from every Marvel book were present at one gathering. This meeting was serious business. Editor-in-Chief Bob Harras and X-writers Scott Lobdell and Mark Waid came well prepared with a whopper of a story proposal. After a few formalities and an introductory speech, one word crashed through the silence and fell on the ready minds of the council. That word was...ONSLAUGHT.

Since his first non-appearance in Uncanny X-Men #322, Onslaught has been the buzzword of the season. Fans have been writing and calling in, demanding information on the powerhouse that flattened the formerly unstoppable Juggernaut. Even those on the inside whispered the name amongst the darker reaces of Marvel-dom, eager to unravel the mystery. Regardless, those involved are keeping their secrets under lock and key. Bob Harras explains, "I'd rather not talk about the finer points of the story discussed at the meeting. Part of the joy of comics is the surprise and if you know what's going to happen you lose out on the excitement. We don't want to spoil it for anyone."

Even after a grueling interrogation, writer Mark Waid would only share a few minor insights. "Onslaught is the greatest foe in the Marvel Universe, not only because of what he can do but because of who he is. Onslaught's identity and motives may not even be a surprise if you've been reading the X-titles carefully. Everything is right there if you know where to look."

Whatever or whoever he or she is, there is no doubt

ONSLAUGHT



that the Onslaught story is beyond big, its absolutely mammoth! It officially begins in June with a supersized X-MEN ONSLAUGHT and concludes in August with another special-sized issue. Scott Lobdell: "In the sense of magnitude, this will be the greatest story and challenge anyone in the Marvel Universe has ever faced. There may have been an assumption that we would do another 'Age of Apocalypse' type approach but this story really is different than anything anyone has seen before."

One obvious point that differentiates this story from the now classic "A.O.A." is its instantaneous effect on those involved. "After this story ends, the ripple effects on several key characters will progress into future storylines," claims Harras. "One of these will involve the government cracking down on mutants and making their lives very difficult."

Mark Waid concurs, "Onslaught will push the whole public issue of mutants to an extreme. For the first time they're going to find out what they're capable of doing with very limited resources."

Another noticeable difference between this and past epics is that it will involve virtually every Marvel character. According to Associate Editor Suzanne Gaffney, the efficiency with which all elements fused together was truly amazing. "Everyone interacted their stories and characters organically to ensure certain events took place because they were meant to, not because we wanted or forced them to."

Bob Harras claims it is this fact that makes the story unique. "It's such a powerful story because it's personal. It shows how all of these people have known each other for years and care about one another. That's what makes them heroes we can relate to."

So is this going to be a 48-part story that continues in every Marvel book on the rack? Editor Mark Gruenwald: "It's actually very reader-friendly. The main Marvel titles will get involved in some phase of the story during the last couple of months but each title will also stand on its own."

One group set to play a major role are the Avengers. The X-Men recruit the help of The Earth's Mightiest after failing to hold off Onslaught's advance.

Apparently the one character who will not have both hands in the Onslaught pot is Spider-Man. According to Editor Ralph Macchio, the crossover will only peripheral-

ly affect the web-slinger. "There will be one major revelation within our books dealing with Onslaught but it will not weigh heavily on the titles."

Three days ago they had come together to share ideas, contribute constructive criticisms, and help one another. Now it was time to unwind, kick back, and enjoy the fruits of their strengthened camaraderie. They'd met as a team. They'd worked as a team. And together they changed Marvel History.

The Onslaught Thus Far

UNCANNY X-MEN #322

X-MEN #46

X-FORCE #46

X-FORCE #52

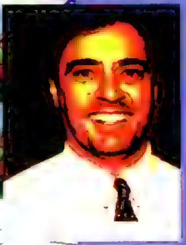
X-MEN #49

X-MEN #50

BOB HARRAS

X-ecutive Decisions

Editor-In -Chief Bob Harras On Following His Instincts, Comic Books, And Running The Show



by Robert Piotrowski

When I was still in school I called up Bob Harras. I'd written an *X-Men* script and sent it to him. Even typed it and everything. It's not like I expected to have it published or even read but I kept trying to get through anyway. When I finally did, Bob had no idea who I was or what I wanted. But you know what?. Any guy that would take the time to shoot the breeze with a kid he didn't even know was all right with me. So, as it turns out, it didn't surprise me when he was made Marvel's new Editor-in-Chief and given a chance to run the whole show his way. There's no doubt about it, when it comes to Bob Harras, he's the best there is at what he does.

These days Bob is even harder to reach. But just like before, he took some time out and we talked. And this time I brought my tape recorder.

ROBERT: Was there a specific time when you realized there was something special about comics?

BOB: I remember reading my very first Marvel comic and thinking it was a cool place to be. It was an issue of FANTASTIC FOUR with Reed Richards in the Negative Zone and Jack Kirby artwork. It was amazing.

Is that when you realized you wanted to work in comics?

Actually, I always wanted to cancel TV shows. I played network executive as a kid all the time. I also loved drawing and wanted to explore that in some way, so the initial interest was there. By the time I was in college, majoring in English and American History, my goal was to get into publishing books for kids.

Bob even worked with Todd McFarlane at one time.

Tell me about the first time Bob Harras walked through the doors of MARVEL COMICS.

It was right after I'd accepted a job at a textbook publishing company as a salesman. I'd just finished meeting the president of this company and they'd taken me out to lunch and apparently loved me. Secretly, I was terrified of having this job because it was so boring. Before I took the train home I came walking down here and remembered the address. Just on a lark I figured I'd give it a shot. They told me there were no openings but I still filled out a form. By the time I got home there was a phone call saying they'd just let their Editorial Assistant go and would I come in for an interview.

What was your first job at Marvel like?

Basically, I was the guy who got the mail in the morning and answered the phones.

That's a long way off from being Editor-in-Chief.

Bob's first book with Ann Nocenti.

Right, that actually took 13 years. After two months of delivering the mail I was promoted to Assistant Editor. I worked with Ralph Macchio on stuff like CRYSTAR and DAZZLER. After a couple of years, I became an Associate Editor with custom comics and I worked on stuff like KOOL-AID MAN and SECTAURS. That was not my most enjoyable period. I went to (then Editor-in-Chief) Jim Shooter and told him I wasn't very happy. At that time, X-FACTOR had just begun and when editor Mike Carlin left after the first issue, Jim turned to me and said, 'Put you money where your mouth is.' And it just progressed from there.

What exactly does an editor do?

In my mind an editor, any editor, is the director of the operation. I've heard people say it's like being the producer but I think a director is a better comparison because you're the one with a vision of what will make a project the best that it can be. Basically, you hire the writers and the artists you believe can contribute to that vision. Then with them, you create the feel and the look of the

"Marvel has the best characters in comics, I honestly believe that. There's just something about them. My job is to never betray that trust and make Marvel the best possible place it can be."

book. Sometimes that makes you the bad guy because you've got to say 'no' to a writer or artist and sometimes you're the good guy because you agree with everything. That comes with the territory.

It's very tough because in a creative business such as this, every idea is someone's baby. It's never easy to say, 'This baby ain't going to work,' but as an editor you're creating a world for readers to enjoy and you've got to be very careful with that. It means you've got to do everything possible to get the best story and art. And if it's not up to snuff for any reason, it's your job to tell the artist or writer, 'You've got to de better.' You really have to learn to trust your instincts. You owe that to yourself and to all those people out there that are waiting to read the next issue. An editor isn't just a paper pusher, he or she's got to be a part of the creative process.

Bob's first solo X-MEN #233.

How does that differ from being Editor-in-Chief?

It's still new to me but I think an Editor-in-Chief is one step above that in that you're expected to put your vision across the entire line. Marvel has the best characters in comics, I honestly believe that. There's just something about them. My job is to never betray that trust and make Marvel the best possible place it can be.

What are some of your plans for Marvel?

This is going to sound extremely corny but we get letters on X-MEN from all over the world because these characters really touch people's lives. I want to do that with all the Marvel characters, especially those that have not been as successful over the years as they could or should have been. I think that'll mean bringing them into the 21st Century.

One cover variant of the highest selling comic in history

With all of these new responsibilities, do you ever worry about spreading yourself too thin?

Yes, I worry about that a lot. And that's where I'm very lucky to have someone like my assistant, Ben, and the rest of my staff. All the editors here are very dedicated to their jobs.

But it is a concern and it's the reason I've had to give up writing AVENGERS. To really give something like that justice you've got to give 110%. I could feel that percentage slipping to somewhere around the 85% mark lately and that wasn't good. I worry about spreading myself too thin in that respect but I'm doing my best to make sure that doesn't happen.

At this point, a bullpenner interrupts to ask Bob to proof an upcoming WOLVERINE cover. Bob takes the paper and stretches his arm out to the fullest as if trying to distance it from his executive aura. His eyes scan the detail, no doubt running a mental checklist of required elements. Finally, for a brief second, he simply appears to enjoy the page in his hand, "That's cool. That works, let's go with it."

How do you choose who is best suited for a book?

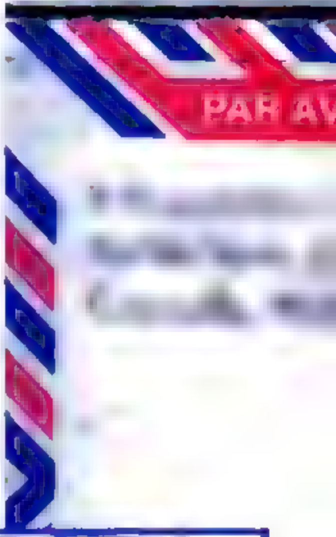
It's simple. It's all about good art and story. It becomes very subjective. The artists I've hired were basically people whose work I liked looking at. Writers should be able to make the characters real in an unreal world. The most important element is to make things organic. I use that word often because I believe very strongly that in a story things should always happen for a reason.

Is there ever a time in your day when you're not thinking about comics?

Very rarely. I can honestly say that there is never a moment that I'm not thinking about story concepts.

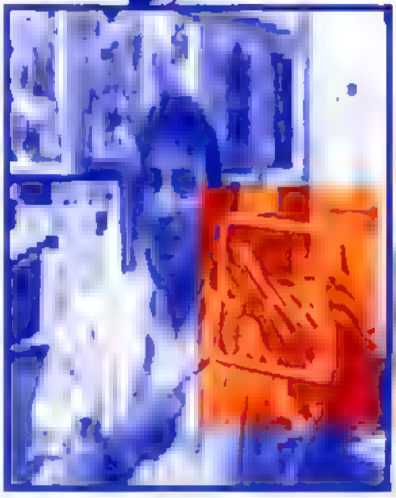
Tell me about your favorite Marvel story

Normally it would be too difficult to pick just one but when you asked that question the thing that flashed in my mind was the death of Gwen Stacy. I think that's probably my favorite because it represents what Marvel Comics can do. It took established characters, put them through the ringer, and made you want to learn more. There are others I love: the Kree/Skrull War, the Phoenix Saga, but I remember as a kid reading the Gwen Stacy story and going, 'I can't believe they did this. This is incredible.' It wasn't a gimmick; you really felt for those characters and that's an amazing thing.



How does it feel to get up every morning and realize that you're responsible for Marvel Comics?

There are moments when I wake up and realize I was just on the phone with Stan Lee. It's really amazing because I would have never imagined as a kid that I would wind up where I am today. I think that's very important to remember when you get to the end of the day and have to deal with balance sheets and budgets and stuff like that. It's good to remember why we all got into this business in the first place and that's because it's so much fun and we love what we do.



"The Next Generation of Art Lovers, Spawned by Comics"

Comic art is prized because it is one-of-a-kind, the visual heart of every book.

This is the sentiment voiced by noted art dealer Alex Acevedo in regard to today's buyers of comics. Within the walls of the prestigious Alexander Gallery situated on New York's affluent Madison Avenue, Mr. Acevedo deals multi-million dollar, fine art paintings. His observations come from seeing droves of fans dashing into the autograph section of a comic convention instead of waiting to enter the comic dealers' room. It's no wonder that Mr. Acevedo is investing heavily in comic book art, or that two Manhattan galleries have converted exclusively to original comic art. To say nothing of world-renowned Christie's and Sotheby's fine art auctioneers, holding annual comic collectibles sales with a large portion devoted to the medium.

Newcomers are surprised to find that original art, with rare exception, is black and white. Usually penciled and inked by two different artists, the color as seen in the finished comic book is added in the printing process. The actual art remains black and white. Comic art is prized because it is one-of-a-kind, the visual heart of every book. It triggers our imagination, creating the path our minds follow. Originally considered bit players, artists have evolved into the stars of the show. Check out issues of both

Alex Acevedo (left) with Frank Frazetta

Marvel and DC Comics from the early sixties. The individual credits were not even listed on the title page and in most cases, were not even listed at all. As fans became more sophisticated they sought out the names of their heroes. Stan Lee, appreciating the growing phenomenon, began singing the praises of his staff and crowned Jack Kirby "The King."

Every artist has his or her own distinctive style. Art directors today welcome unique approaches; and while specific trends come and go, the goal is the same: tell the story, stimulate the reader and make the art speak as loudly as the words.

By 1975 the X-Men were, in a publishing sense, dead. Stan Lee was looking for a new title. The concept was a super hero team made up of heroes from around the world. He turned to then editor Roy Thomas, artist Dave Cockrum and writer/editor Len Wein. The result in May of 1975 was GIANT-SIZE X-MEN #1. A new era dawned at Marvel, reaching a climax with the best-selling comic of all time, X-MEN #1, written by Chris Claremont with art by Jim Lee and Scott Williams. Illustrated are examples from both issues. On the Dave Cockrum page we see the historic first appearance of Nightcrawler. Cockrum creates a scene reminiscent of a thirties horror film and focuses our attention on the storyline. Lee's style is dynamic, with rock video angles and poses; the viewer is jolted by the imagery. Preference may depend on whether the buyer of a comic book is a reader or a viewer. This is why art is totally subjective.

The beautiful art of John J. Muth (top) and The Gallery of Comic Book Art in NYC

—Joe Mannarino

ANGEL IN THE MORNING...

Got a crummy job? Living on canned pork'n'beans? Still mopping your bitter tears away with those rough, store-brand paper towels? Well, take heart, trampled soul, and gaze upon these pearls of wisdom from INCREDIBLE HULK penciler Angel Medina. He's trudged down that thankless road for years, and look where it's gotten him! [It's gotten him answering silly questions by Marvel's silliest employee. —Tim]

POLLY: Where were you born?

ANGEL: Here (Chicago). Oh, no, wait... The Bronx. Yeah, The Bronx.

Right. What's your favorite chicken dish?

Sushi.

What?

It's a dish a lot of people are chicken of! Ha Ha!

What books did you work on before you became the regular artist on the HULK?

Warlock, Dreadstar, Avengers, Megaton Comics of course.

What were the worst jobs you ever had?

I was a waiter at one of those Friendly's in a mall for about a week and a half. The first customer I got was this guy who knew my salary depended on his tipping me, and he went out of his way to give me some serious attitude. That was the end of that! I was the guy who watches the cars in the parking lot when it's bingo night. And in college I had a job painting the backgrounds for the anthropological museum exhibits. When I took the job I thought, "This will be great experience in my field!" It was slopping brown paint onto fake rocks!

What was the worst job interview you've ever had?

I haven't had that many job interviews, but the best one I ever had was when (HULK editor) Bobbie Chase was considering me for the book and asked me to come up with some sample HULK pages. I'd wanted to draw the Hulk since I was a little kid, so I already had tons of pages sitting around.

I didn't have to lift a finger! (At this point Angel hopes Bobbie isn't listening in!)

Can you drive a stick?

I can drive a stick as long as it's an automatic.

Did you see "While You Were Sleeping"?

Yes, my girlfriend made me see it.

Have you ever seen anyone who looks like Sandra Bullock working the token booth at the El?

(Laughing)Whoa! Absolutely not! Definitely no!

You were once quoted as having said that you like to spend your spare time chasing kids out of your yard. Is this true? Do you have a yard?

(Shamefaced tone) No. I live in an apartment.

Have you ever been in a boat on Lake Michigan?

No! I can't swim!

How come you never see your Fed Ex guy in person?

He has a key to the lobby!

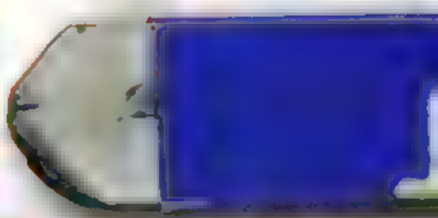
Do you keep weird hours?

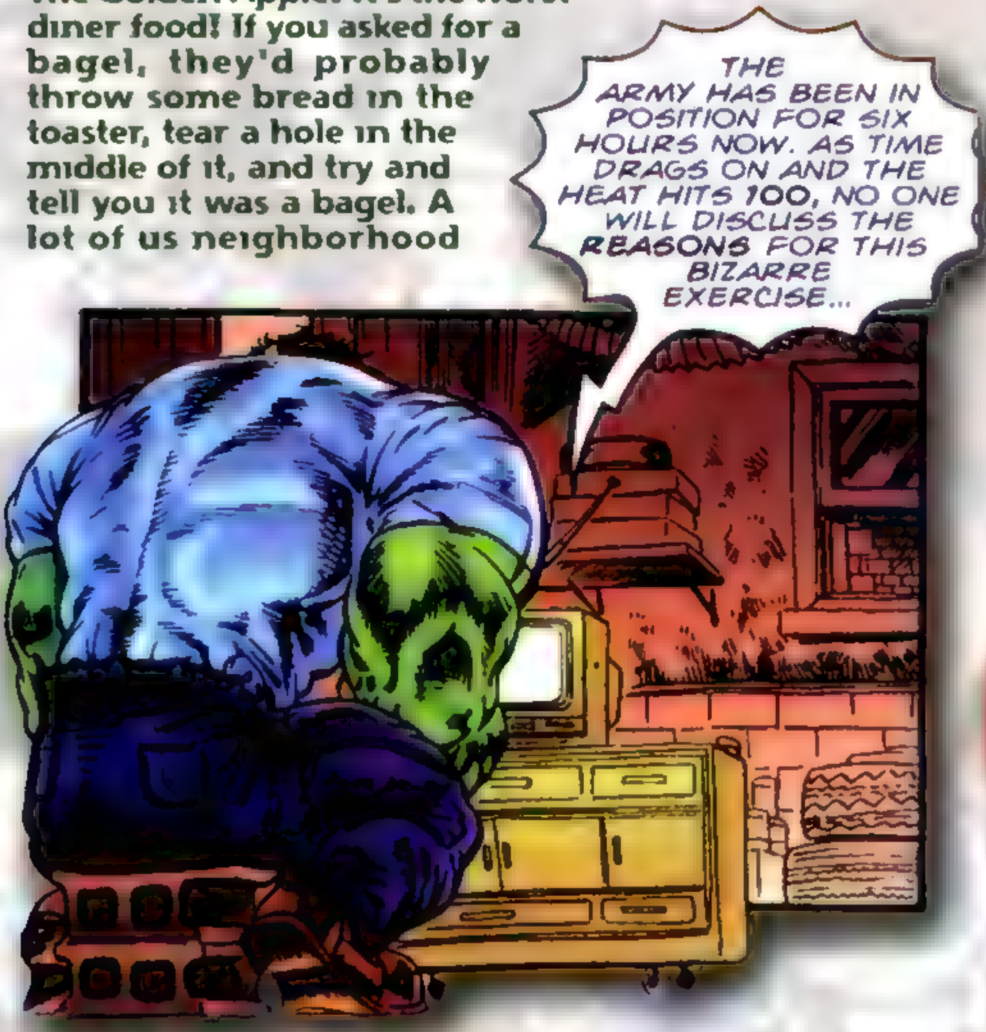
I don't start working until Letterman comes on, and then I work 'til around 4:30 in the morning!

Where's a good place to eat in your neighborhood?

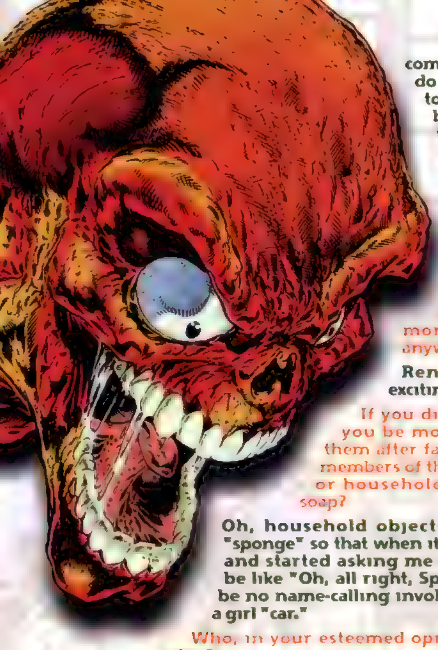
The Golden Apple! It's the worst diner food! If you asked for a bagel, they'd probably throw some bread in the toaster, tear a hole in the middle of it, and try and tell you it was a bagel. A lot of us neighborhood

by POLLY WATSON





(4:30 IN THE MORNING)



comic book guys (I don't do this anymore) used to meet to play volleyball and go out to the Golden Apple for dinner!

Do you wear mittens or gloves?

Gloves! I wear gloves 'cause it's what all the super heroes wear!

What are you spending all the money we pay you on anyway?

Rent, electricity, real exciting stuff like that.

If you did have kids, would you be more prone to name them after family members, cast members of the original Star Trek, or household objects like, say, soap?

Oh, household objects. I'd name a kid "sponge" so that when it got to be in college and started asking me for money, I could be like "Oh, all right, Sponge," and there'd be no name-calling involved. Also, I'd name a girl "car."

Who, in your esteemed opinion, is a fabulous inker?

Cam Smith and Mark Farmer! Also, this guy you guys have on X-MAN, Scott Hanna.

Did you like school or are you glad it's over?

I guess I'm pretty glad it's over.

Where did you go to school?

I went to Northern Illinois University, where I majored in illustration. I had this teacher who was also in comics, and I was drawing "Warlock" at the time, so all I had to do was show him that I was working on "Warlock" and I'd get credited for those pages instead of doing the assigned work. That was pretty cool.

Do you now or have you ever owned a motorcycle?

No. If I can't swim, what makes you think I could ride a motorcycle!

Do you like the Hulk better with short hair, or with the long hair he's been sporting recently?

Short hair!

Are you a master of parallel parking, or did your building come with a parking lot?

I am a master of parallel parking! Before I lived here, I lived in this place where there was just this tiny little cement part behind the building to park in, so that was good practice for me. So now I can get into any parking space in just two moves!

What's your favorite chicken dish? Sushi.

When you call up your girlfriend and say, "Honey, I got the day off," she says...

I just hear the phone drop to the floor....

Have you ever been on an extended road trip?

No, not really, but I went to Spain for a month once. It was with a tour group, with all old people. It was the most amazing experience!

When you were broke, what was the cheap food you lived on that you can no longer bear to taste to this day?

Well, macaroni and cheese of course...and, oh yeah! That generic canned chili!

What movie did you recently see that sucked?

Well, "Home for the Holidays", I guess. But the worst movie I ever saw was "Thorr the Barbarian." That came out in, like, 1985, and I knew it was going to be bad when they showed, in the opening scenes, the guy coming through the forest on his horse and the music was like "da-dump-de-dump, da-dump-de-dump". I should've left right then.

Seen any good movies?

Let's see, the last two I saw were good, "Crumb" and "Leaving Las Vegas". Tonight I'm going to see "Dead Man Walking", and I'm expecting that'll be pretty good too.

You like to watch TV while you're working. What are you watching?

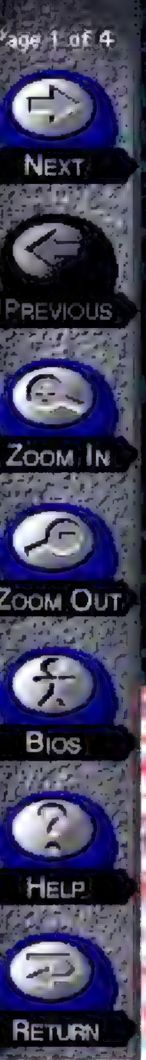
I like to watch Letterman. Simpsons, that's a good show. That's here on reruns every night, and then Seinfeld comes on after. So that's an hour that I'll definitely be working. Also, I work the hardest during football season because that's like three hours that I'll just be sitting there in front of the TV.

What would cause you to die of shame?

I would be embarrassed to be caught going into a girly movie, you know, like when I went to see "Home for the Holidays" with my girlfriend. Because I'm always telling my friends, "Yeah, we see what I want to see!"

Would you or would you not appreciate having Loverboy's "The Kid is Hot Tonight" played at your funeral?

Oh yeah! I would love it!



Software based on characters from the Marvel Universe has a history nearly as long as home computing. Looking at the inside back cover of an old copy of GROO (#14), for example, you encounter an ad that reads:

>BECOME YOUR FAVORITE MARVEL CHARACTER<

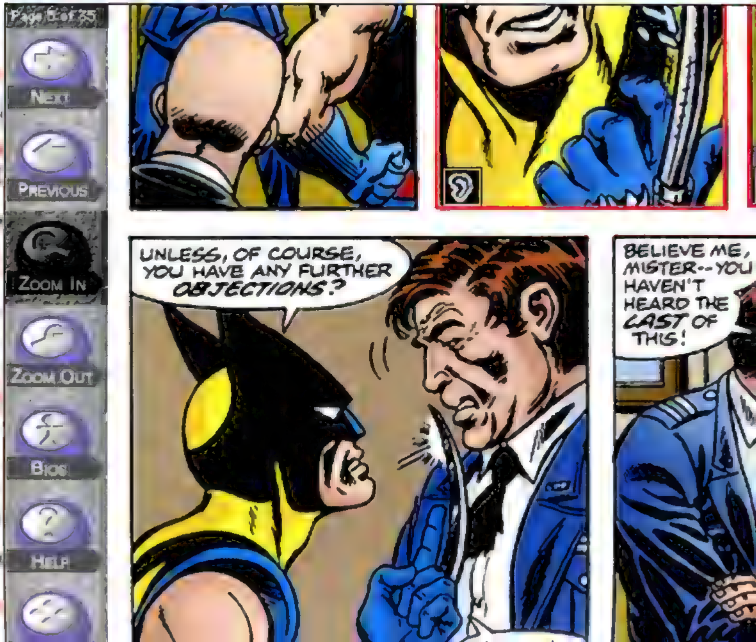
Through the magic of Scott Adams, Marvel Comics and your home computer, you can now have an adventure with your favorite Marvel Comics character. Become HULK, SPIDER-MAN, or a member of the FANTASTIC FOUR, while using logic, reason and imagination...

>Hank Bordowitz<

This ad ran back in 1986. The program was one of a series of very popular text adventure games for computers, with some still images of the characters and situations thrown in for color. The program ran on TRS-80s, Apple 2s, IBM PCs with 256k of memory(!), Commodore 64s and even Texas Instruments 994As (but without graphics).

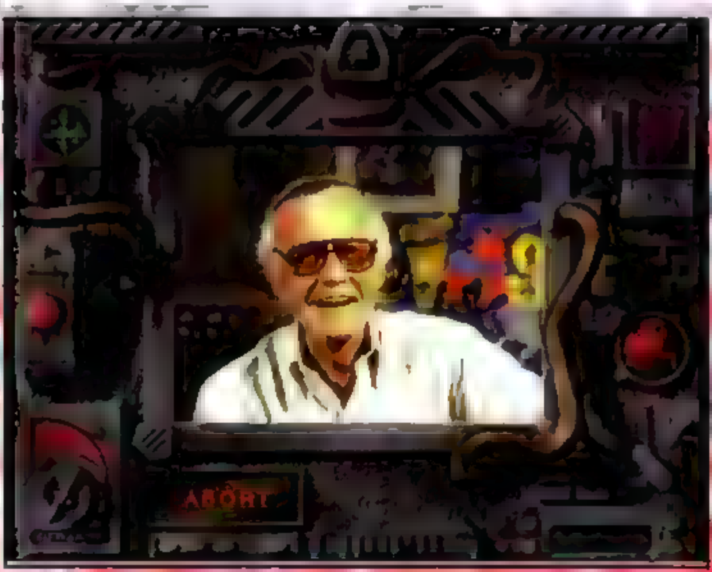
Ten years and quantum leaps in technology later, a series of four Marvel comic books on CD-Rom hit toy stores and comic shops around the country. Each CD Rom contained a main story based on a fairly important back issue in the comic's continuity. The X-Men disk follows the formation of the second group of X-Men (Giant Size X-Men #1). In the Fantastic Four disk, they fight Galactus (FF# 243) with special guests, the Avengers and Spider Man.

Both disks also have the digital equivalent of backup stories. Rather than refer readers to an issue, with a click of the mouse readers get to see the issue right away. The FF disk offers a story about the Thing called "The More Things Change," and a Lee/Kirby origin of Galactus story. The X-Men book has an excerpt from Hulk #181, the first

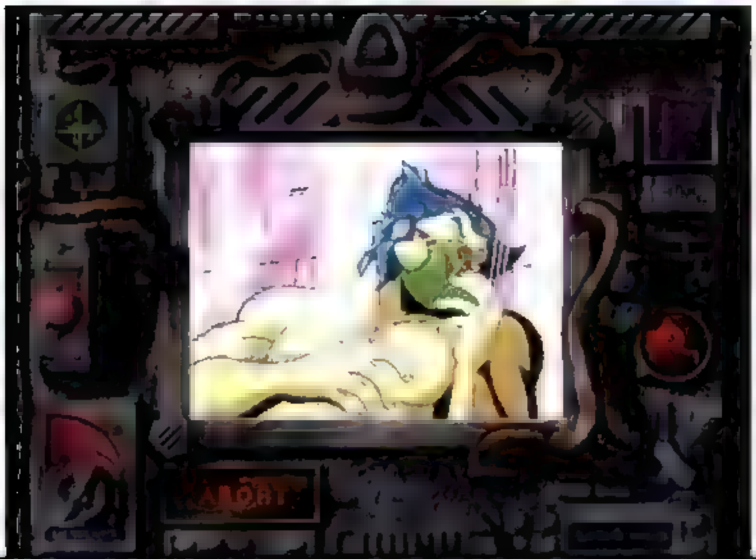


battle between Hulk and Wolverine, as well as origin stories on Sunfire and Banshee.

> Beyond the comics, each disk has a trivia quiz, biographies of all the characters, an animated segment on how to use the disk featuring Spider Man and an introduction from Stan Lee.¶



> "Instead of paying two dollars a six-minute read," explains Matt Edelman, VP of Marvel Films and one of the producers of the series of disks, "you're only paying $12 for a couple of hours of an experience that has proven itself for 30 years. Every time you go to a comic book store you buy something in print. You can't wait to read the next one. Sometimes you get a backstory reference, and you go back through your collection or you look for friends who have that old book, or you go and try to find it. We wanted to give readers the opportunity to



have the full experience in one sitting. Each book has anywhere from 30 to 50 pages of the main story and about 20-25 pages of backstory and 10-15 pages of bios on all the main characters."¶

> The comics are augmented as well. In the corner of many panels is a little ear icon. Click on it and the program offers up an appropriate sound effect. Several panels throughout each issue offer a little TV icon. Clicking there gets you animation based on the art in the panel from one of the current crop of Marvel TV shows.¶

"We wanted to find a way to take advantage of the properties we had on television," Edelman says. "This way, we were able to add video to the comic book product."

This could prove to be a little limiting, however. Only four comics with Marvel heroes have current animated alter egos.

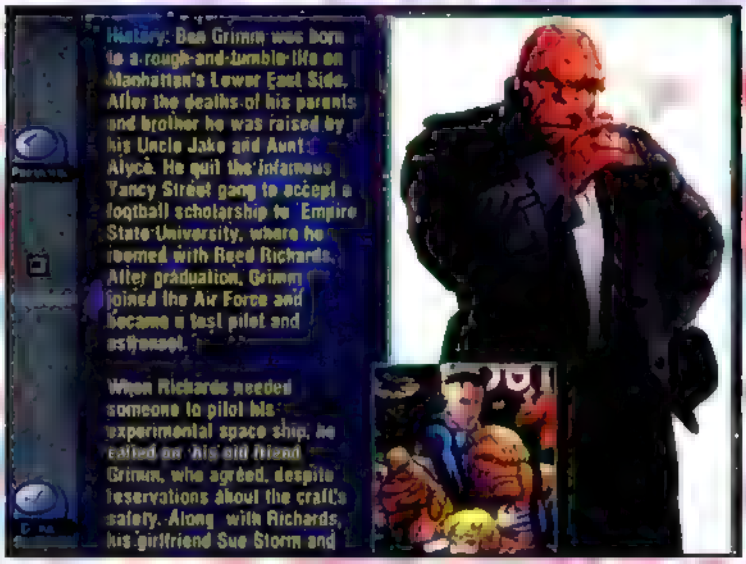
"We only looked at the stories that have been done in both animation and comic form," Edelman concedes. "We tried to match them as closely as possible, looking at how the stories connected."

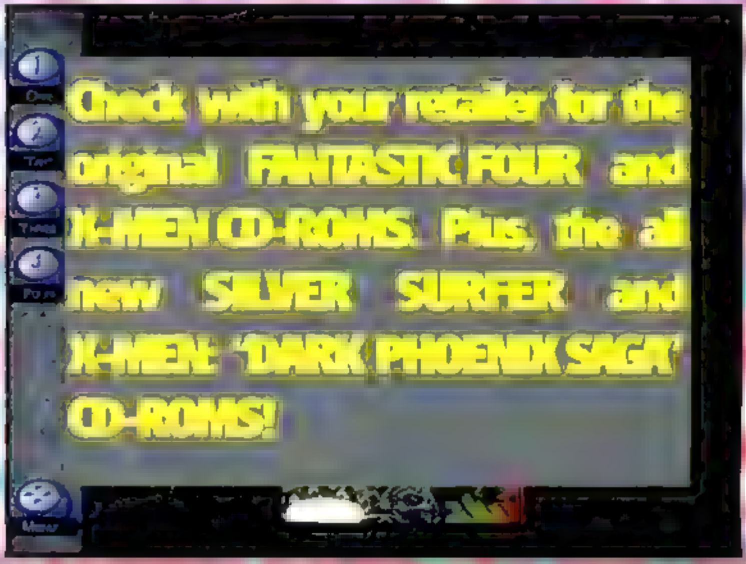
Of course, being the "House of Ideas," Marvel has long been the house of crossovers. This carries over to the animated series and makes it possible to open up other books to this process.

"For example, in the first TV series of the Fantastic Four, we did a Silver Surfer two or three parter," Edelman explains. "Maybe there's a Silver Surfer book that matches the footage. So we might look at some opportunities like that, going forward in the books to come early in 1996."

Then there is the possibility of new animation as well. The idea is to give people with multimedia computers something familiar and relatively inexpensive to do with those new CD-Rom drives. There's a lot of overlap between people who use computers on a regular basis and people who read comics.

"There is a heavy crossover between comic readers and CD-Rom users," Edelman maintains. "One of the interesting things that we've also found is that many of the collectors are not in Marvel's key focus group, which is ages six to 17. They are twenty-something, thirty-something, and even forty-something readers who have been enjoying these comics for thirty years. We've gotten a lot of feedback from people of those generations. They are thrilled with the product. These are people who have CD-Rom machines in their offices. They are going through the comic instead of doing their work. Which is thrilling. It's really given them a new way of experiencing something they've loved for decades."

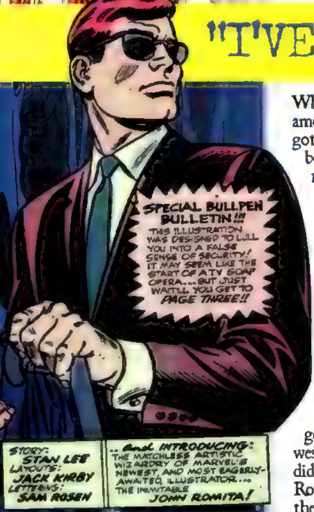




MARVEL LEGENDS

John Romita, Jr. is not John Romita, Jr. "He's not 'Junior,'" says John Romita, Sr., "and I'm not Senior. He is John S. Romita, and I am John V. Romita. It's only in comics that they call him that. 'This is John Romita, and this is his son, so it's John Romita, Jr.'" The senior Romita shrugs. "It just grew like that until they started giving him credits. And now, we get contracts to sign: John Romita Jr., John Romita Sr. And those are not our legal names."

"I'VE DONE ALL THE CLASSIC MARVEL CHARACTERS."



Whatever you want to call them, the John Romitas are among the most talented in all of comicdom. And John V. got into it almost by accident. "A friend asked me if I would be interested in ghosting a comic book for him," Romita recalls. "I was working in a litho house at the time. I got more money doing a weekend's work than I earned all week at the litho house."

Romita was his pal's ghost for about a year and then joined the army. But when he wasn't making the world free for democracy, he was penciling comic books. "I did comics all during the eighteen months I was in the army. When I got out, I went up to Stan (Lee) and told him that I had worked for him and he was glad to meet me."

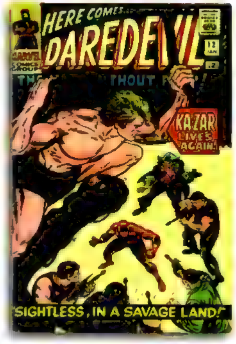
Thus began a lifelong career and friendship. In the fifties John did every kind of comic book story known to the genre. "I did everything," Romita recalls. "War stories, westerns, romances, mysteries, detective stories. I even did some super heroes in the fifties," laughs Romita, "I did a Captain America sequence in the fifties that didn't last."

Then came the sixties, and super-heroes were hot. Romita added coals to the fire with his renditions of Daredevil, the Hulk, the Fantastic Four and Captain America. Although he's best known for his work on Spider-Man (which he took over after Steve Ditko's departure), John has "done all the classic Marvel characters."

"Whenever there was a book that was a little bit weak," Romita explains, "Stan would ask me to get off Spider-Man and help out on Captain America or whatever book it was. And as far as covers, I've done all of our characters. So I have practically done all of the them, except for the 2099 characters and stuff like that."

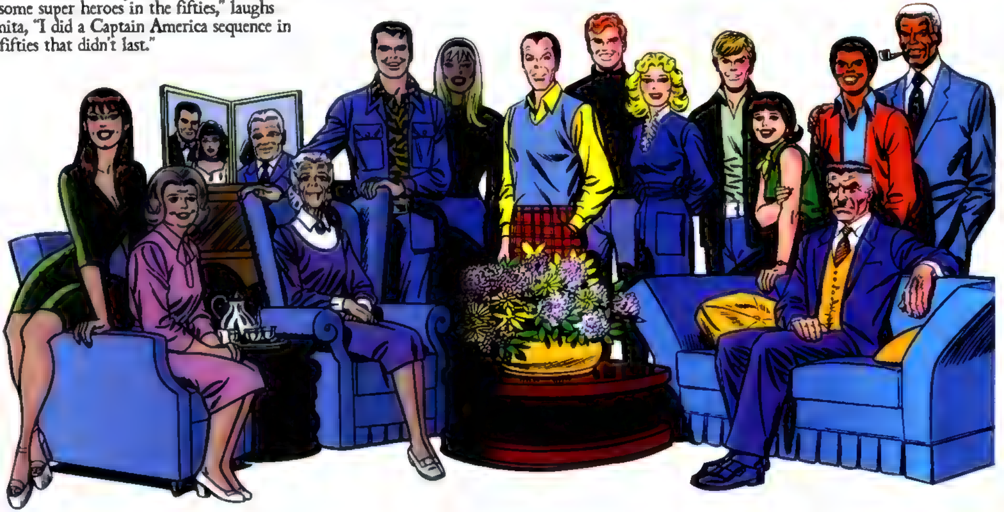
JOHN ROMITA SR.

Eventually John tired of the free-lance scene and started working in the Marvel office. This led to a staff job and Romita ended up being the Executive Art Director. Now he has left the hectic Manhattan pace and will be working from his home as a consultant to Marvel. On one of the last days in the Marvel office, John squandered some of his precious free time chatting with us...



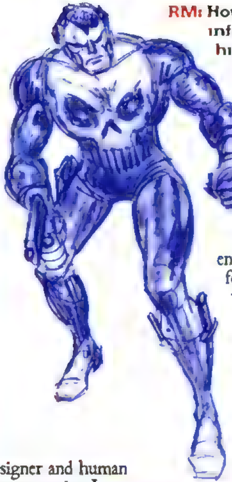
Ruth Morrison: When did you start drawing?
John Romita Sr. : When I was five years old, I did a drawing of my father and his friends playing cards. I drew every detail of the chairs. I drew the lamp. As soon as people, grownups say, oh, you're good at this, you think, 'well, I'm not good at anything else.' So I just kept drawing after that. I was drawing constantly, from the time I was five.

RM: Do you remember the first time that the other John Romita understood what you did for a living?
JR: That was my first Daredevil, Number 12



I did the cover, and I remember it pretty well, but he remembers it like it was yesterday. He was eleven years old, and I used to work in an attic, with a rickety ladder going up there. He'd come up, after school, and say, how are you doing dad. I was working on this cover. His jaw dropped. All of his life, I had been doing romance stories. He just sort of looked at those and said, gee that's nice, but he didn't care.

But he saw that cover of Daredevil, with Ka-Zar on it, a Tarzan-like character that we had, and he just couldn't get over it. Wow! And he wanted to know, why are these guys around? Why is there a pirate there? Why is there a Tarzan there? Why is Daredevil in the middle? I had to give him the whole story. And he just fell into it like he jumped into the middle of the ocean. He just threw himself into comics.



RM: How much of an artistic influence have you been on him?

JR: People will say that his artwork looks like my stuff, and they are wrong. He is very distinctively his own man. He has a lot of John Buscema in him, he has a lot of me in him, he has a lot of two or three different guys in him. John Byrne, for instance. I think that he took the best of everybody he saw and boiled it down into his own style. He is a very distinctive artist.

John Jr. is a comic genius. Everybody thinks that I am kidding when I say I was never as good as he is. He is a great combination of designer and human interest artist. I cannot tell you how proud I am of him. Because I was terrified that he was going to fall on his face.

JOHN ROMITA SR. ORIGINALLY VISIONED BOTH WOLVERINE (opposite page) AND THE PUNISHER BACK IN 1974

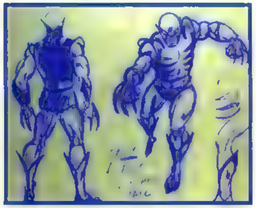
RM: So you would have told him if he was bad?

JR: If he was bad, I would tell him. I would. I was very frank with him. I was not mincing words with him. I would tell him when I thought he was doing something a little strange. He was a little touchy at one point, when he was getting work and I corrected him. But I think he got over that. And his attitude is pretty good now.

He's wide open and constantly trying to improve himself. I love his attitude. His attitude is terrific. He is a storyteller, he is an idea man, he's a great human interest illustrator. And his scenics and his special effects are like... he's got a great mind for absorbing good tricks from films, from books. I think he has the perfect attitude for comics.

RM: Who was an artistic influence on you?

JR: Noel Sickles and Milton Caniff, doing Scorchy Smith and Terry & the Pirates, lit a fire under me. I found out later, lit a fire under a whole generation of artists. Almost everybody has learned something from them. There was such a crisp storytelling; the beautiful thing about these guys is that you could start out looking at the artwork, forget the artwork and get engrossed in the story. Milton Caniff was a genius. Alex Toth was an influence. When I did romances, I had Alex Toth work all over my studio. As an inspiration. And I took some from the great illustrators, the Al Parkers, and I used to use their illustrations as inspiration.



RM: Who are the other people that you enjoyed working with?

JR: I worked mostly with Stan Lee when I was producing steady books. Then I had a couple of years working with young writers, like Gerry Conway, and that was fun. Gee, I've worked with... I think Jack Kirby... John Buscema... Inkers, Joe Sinnott, Frank Giacoia, Mike Esposito. A lot of guys have inked my stuff and I've loved working with them.

RM: What's it like to work with John Jr.?

JR: I love working with him.

He accepts whatever changes I make on him. I try not to lose his approach, I try to keep his identity, because I tend to overpower some pencilers. It's a bad habit. I have to try to keep a lid on it when I am doing a job.

RM: Your wife, Virginia, had a career at Marvel, too?

JR: It's the darndest thing. I had files that were getting ahead of me, and I was paralyzed. I said, come in and try to organize my files, and organize my office. She came in, for no pay, and sat in my little cramped office. In fact, she sat under my drawing table. She had a little stool, and she sat under my drawing table to sort out my files for about two or three months. She and I put together a lot of filing systems that have now been used extensively that would not have existed if she wasn't here. Out of necessity, I started keeping files and photocopies of everything. And she set it up.

I was fairly organized, certainly not in as good a shape as I wanted to be, but somebody was out sick and they asked me, can we borrow Virginia? They took her for two weeks, and paid her twenty-five dollars a day. I wasn't paying her anything. They lured her away. She jokes about it. She says, 'As soon as they said twenty-five dollars a day, I said the heck with loyalty to my husband. I'm taking the job.'

THE FINAL VERSION BY TRIMPE AND ABEL.

She did a myriad of jobs. She became the traffic manager, and then she became the production manager. Production was never turning out books on time until she started doing it. She could not have planned her career any better. This was all accidental, and completely haphazard. Everything fell into place. She was in the right place with a combination of people.

RM: What are you going to do with all of this free time? What's your future look like?

JR: My future is probably going to be okay for a few years. I'll probably pick and choose some special projects, not too much. After fifty years of work, I'm trying to cut down to working about three days a week. I want to ride my bike. I want to bask in the sun.

RM: And get as tan as John Jr.?

JR: Yeah!!

RUTH MORRISON

THIS YEAR, THE PAST, THE PRESENT AND THE FUTURE
WILL ALL MEET AT THE CROSSROADS OF HELL.
CLIVE BARKER
PRESENTS
HELLRAISER
BLOODLINE
COMING SOON
DIMENSION
FILMS

IF THE SUSPENSE
DOESN'T KILL YOU,
SOMETHING ELSE
WILL.
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MARVEL'S SILLIEST MOMENTS

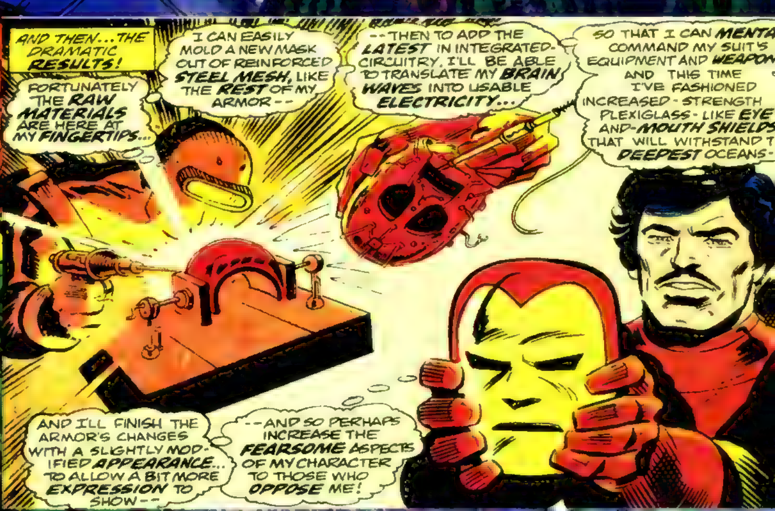
by Barry Dutter

Iron Man has made many additions to his armor over the years, but none was more controversial than the nose he added to his face mask in IRON MAN #68! The issue featured ol' Shell-Head introducing a new mask, one which he felt would "allow a bit more EXPRESSION to show...and so perhaps increase the FEARSOME aspects of my character to those who OPPOSE me!" (Apparently Tony had heard that criminals are a superstitious and cowardly lot...)

The response to the new nose was overwhelmingly negative. Here are a few sample letters from fans: "One request--get rid of that dumb new mask--he was a lot more fearsome before." "I'd just like to say Iron Man's new mask is absolutely repulsive!" "Get rid of Iron Man's nose. It doesn't make his mask look like a helmet."

In issue# 72, Iron Man attended the San Diego Comic Con, where he learned first-hand just how much people hated his unsightly appendage. One fan remarked, "How can anyone run around with that UGLY NOSE?...SHEESH!" Another fan, dressed in Iron Man's old costume, sniped, "I see you've gone along and added that ridiculous NOSE to your mask!"

These cruel comments caused Tony to reflect, "Didn't realize so much ATTENTION would be paid to a simple COSTUME CHANGE! I may have to THINK about this facial protrusion..."

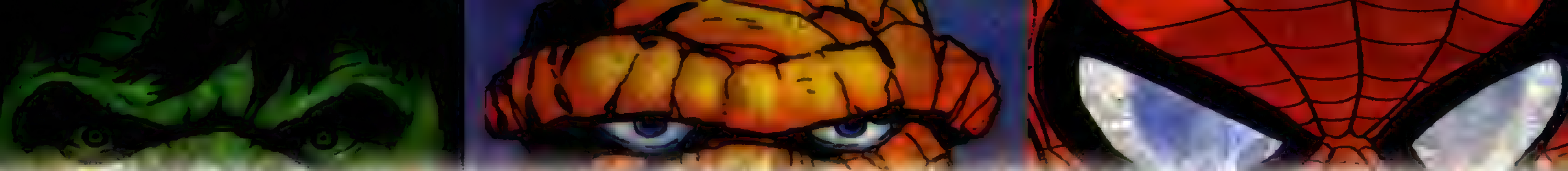


GUESS YOU COULD SAY THAT WAS ONE NOSE TONY NEVER SHOULD HAVE PICKED!

In the letters page of that issue, it was explained that the nose was Stan Lee's idea, and that it would be removed if Marveldom Assembled demanded it. Well, demand they did.

In IRON MAN #85, Tony's armor was damaged in battle with the Freak. This gave him an excuse to redesign the face mask, performing the most celebrated nose job in comics history! Admiring his handiwork, Tony commented, "In order for the mask to retain SYMMETRY, the NOSE had to go...but somehow, I don't think I'll MISS it!"

Tony didn't miss the nose--and neither did his fans! Guess you could say that was one nose Tony never should have picked!



BACK ISSUE BROWS

COMIC BROWS

BOOKS WORTH SECOND LOOKS NOW IN THE BACK ISSUE BINS!

PHOTOS BY SYLVIA MASA

SO THE QUESTION IS, AS WE WAIT FEVERISHLY FOR THE NEXT ISSUE OF THE WAID/GARNEY CAPTAIN AMERICA... OR THE SCOTT LOBDELL/JOE MADUREIRA UNCANNY X-MEN... OR FOR CHRIS BACHALO'S RETURN TO GENERATION X... WHAT ELSE IS COOL?

WELL, IN AN EFFORT TO MEND THE WOUND AND DEEP YEARNING THAT INEXORABLY APPEARS ON OUR OWN FEVERED BRAINS BETWEEN ISSUES, WE HERE AT MARVEL VISION HAVE DECIDED TO BEGIN A BRAND NEW SERIES THAT FOCUSES ON COOL BOOKS FROM THE PAST THAT ARE PRETTY EASY TO PICK UP IN COMIC SHOPS. SO EVERY MONTH, WE'RE GOING TO HIT A DIFFERENT COMIC SHOP, FINDING WHAT'S COOL AND BRINGING IT TO YOUR ATTENTION.

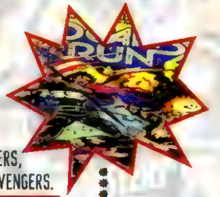
THIS MONTH, COSMIC COMICS, ON 23RD AND MADISON IN NEW YORK. 1-800-737-8787

MOON KNIGHT (#3)

DOUG MOENCH AND BILL SIENKIEWICZ CREATED A MODERN MASTERPIECE OF MYSTERY AND THE MACABRE WITH THEIR FABLED 30-ISSUE RUN ON MOON KNIGHT. MOST OF THESE BOOKS ONLY COST BETWEEN $1.00-$2.00 IN THE BACK ISSUE BINS AND THEY ARE INCREDIBLE. GUEST STARS ALWAYS MADE SENSE AND INCLUDED CHARACTERS LIKE DAREDEVIL, THE X-MEN, WEREWOLF BY NIGHT, AND DR. STRANGE. THIS BOOK ROCKED. ALL THE OTHER PHASES OF MOON KNIGHT, HEH-HEH-HEH, ARE NOTHING COMPARED TO THIS RUN. DOUG MOENCH, IF YOU'RE AWARE, IS CURRENTLY WRITING A SUPERLATIVE RUN ON BATMAN FOR THE COMPETITION.

Very Cool.

LOGAN'S RUN (#5)



FIRST OF ALL, THIS ISN'T ABOUT WOLVERINE. BUT THAT DOESN'T MEAN IT'S NOT CUTTING EDGE. WHETHER YOU SAW THE MOVIE, READ THE COMIC OR WERE FORCED TO READ THE NOVEL IN SCHOOL, THERE'S NOTHING LIKE THIS MARVEL ADAPTATION. REASON BEING... GEORGE PERÉZ. YEP. GEORGE PERÉZ, ONE OF THE PENCILING POWERHOUSES OF OUR TIME. HE'S PENCILED FF, AVENGERS, TEEN TITANS, WONDER WOMAN AND IS RUMORED TO BE RETURNING TO INK ROB LIEFELD'S PENCILS ON AVENGERS. HE'S A MONSTER OF METHODICAL DETAIL. AND NOT ONLY DOES HIS ART BLOW EVERYONE AWAY IN THE FIRST 5 ISSUES OF THIS SERIES, BUT HE'S INKED AND COLORED BY NONE OTHER THAN KLAUS JANSON.

THIS IS A TOUR DE FORCE ON BOTH LEGS FOR ART LOVERS.

COMET MAN (#7)

NOT BLITZEN MAN.
NOT DONDER MAN.
NOT CUPID MAN.
NOT DASHER MAN.
NOT DANCER MAN.

OKAY. THIS IS ONE OF MY FAVORITE BOOKS OF ALL TIME. IT'S A SICK, WICKED-WORLD TALE OF SIBLING RIVALRY TAKEN TO THE ULTIMATE DEGREE. IT'S GOT BACK-BITING, ALIENS, MONSTERS, GENETIC ENGINEERING, INSANE EXPERIMENTS, A SCRUBBY-FACED NICK FURY CAMEO, THE HULK, THE FANTASTIC FOUR, A GRAVE SCENE YOU'RE JUST GOING TO HAVE TO SEE TO BELIEVE. IT'S THE CLOSEST THING TO THE CHARACTER CONFLICT THAT ORIGINALLY MADE MARVEL MORE FAMOUS THAN ANYTHING SINCE PRODUCED. IT FEATURES A STORY BY BILLY MUMY (FROM "LOST IN SPACE" AND "BABYLON 5") AND MIGUEL FERRER AND ARTWORK FROM BATMAN'S OWN KELLEY JONES. IT EVEN HAS COVERS BY BILL SIENKIEWICZ. NOTE: THE STORY WAS CONTINUED AFTER ITS INITIAL 6-ISSUE RUN IN FOUR 8-PAGE INSTALLMENTS IN MARVEL COMICS PRESENTS #50-53. HIGHEST RECOMMENDATION.

WHERE MONSTERS DWELL (#10)

YEAH, SURE IT'S A REPRINT HORROR BOOK. BUT IT'S A CLASSIC REPRINT HORROR BOOK, OFTEN SHOWING OFF EARLY SCRIPTS OF A YOUNG WRITER NAMED STAN LEE. 'COURSE, THAT'S BEFORE THERE EVEN WAS A MARVEL COMICS. OH, AND THERE'S ART BY SOME OTHER GUYS BY THE NAME OF KIRBY AND DITKO. AND THE COOLEST THING IS THE MONSTERS' NAMES—THERE'S SPORR—THE THING THAT COULD NOT DIE, TABOO—THE THING FROM THE MURKY SWAMP, AND DRAGOOM— THE FLAMING INVADER. VERY FUN.

FACT OR FRICTION

THE X-MEN ARE WIMPS. Well, maybe not exactly, but it sure looks that way when you compare them to a team that boasts a dissident shape-shifter, a cold-blooded killer, and a hologram from an apocalyptic future among their ranks. Things are pretty tense around **X-FACTOR** headquarters these days and it does not look like they are going to get any better. "There are some characters on this team who are being held pretty much against their will and that's the way it's going to stay. When things get too comfortable it gets boring. We want to make sure that never happens," says X-FACTOR editor Kelly Corvese.

X-FACTOR premiered as the return of the original X-Men: Cyclops, Marvel Girl, Iceman, Angel, and Beast. These were Xavier's first and most dedicated students. Today the line-up is darker, deadlier, and much less friendly. To boot, the group is government sanctioned. Spreading the dream for peaceful coexistence between humans and mutants just got a lot tougher.

The focus of this "new and improved" **X-FACTOR** will center around the characters and their personal struggles. Writer **Howard Mackie** (GHOST RIDER) is set to explore the inner workings of these individuals and how that affects their relationships with one another. One particular point of interest will be the interaction of Wildchild and Sabretooth. Says Corvese, "These two are both very bestial in nature. Most likely one will dominate and the other will be a little more passive. That's just the nature of animals. Sabretooth will stay as savage as he has always been and he will continue to be a prisoner of the government. Creed will initially try to intimidate Wildchild but Kyle will establish his own place in time."

So what's the big idea of having two mutants on the same team with relatively the same powers? "For one, it gives **X-FACTOR** twice as much manpower. More importantly, it is a foreshadowing of future events in respect to the government's involvement with mutants. Basically, they're gathering their hounds to allow history to unfold as presented in the 'Days of Future Past' storyline."

This is where Shard, the team's newest member, comes into play.

Bishop's sister may be a hologram but she certainly knows how to make an impact. "Shard is very valuable because she knows what will happen in the future. She can see the beginnings of the hound program as well as the implementation of inhibitor collars by the government. She knows where this is all heading and that makes her a very hot ticket. In addition, she is not going to sit idle while Forge calls all the shots. She was a commander in the XSE in her own time so she is certainly more than capable of leadership. What **X-FACTOR** is doing now is child's play compared to the death and destruction she has experienced. You can be sure that there will be some clashing between her and Forge on that front."

Forge will apparently have both his human and bionic hands full with the new lineup. There appears to be no end in sight to Forge's love/hate relationship with long time "companion," Mystique. "Raven and Forge may never get along. Mystique is very much a prisoner just like Sabretooth and understandably, that makes her extremely bitter. Yet it's that chemistry that keeps things exciting."

But excitement may be the last thing Forge is looking for since he will be busy covering up his own hidden agenda. From the sound of things, this team may not make it through their next adventure without falling apart or being disbanded. But there are some deep-rooted bonds existing between certain characters. Corvese believes these will keep them together in spite of inevitable bureaucratic and internal turmoil. "Not everyone hates everybody else. For example, Forge and Wildchild are getting along very well for now."

Rob Piotrowski

there's a new Spider man in town!

WHAT NEW EDITOR RALPH MACCHIO HAS PLANNED FOR THE SPIDER-MAN TITLES

The AMAZING SPIDER-MAN, SENSATIONAL SPIDER-MAN, SPECTACULAR SPIDER-MAN, SPIDER-MAN, and SPIDER-MAN UNLIMITED are now in the hands of Ralph Macchio who, for years, determined the destinies of such Marvel big guns as Thor, Captain America, and The Avengers. So what can readers expect from the man who successfully rejuvenated The Sentinel of Liberty and The God of Thunder?

Macchio promised, come late 1996, that the entire clone saga would finally be resolved for good. Readers will know who's the clone, what happens to it, and witness the return of the genuine article in the original Spider-Man costume.

"STOP THE INSANITY!"

Even before his reassignment, Macchio watched the Spider-Man titles, paying close attention to the increasing complication of the clone storyline. Though seemingly resolved with Ben Reilly revealed as the true Spider-Man and Peter Parker leaving with Mary Jane to start a new life in Seattle, the saga was resurrected with the "Return of Kaine" arc which started shortly before Macchio gained control of the titles.

Macchio plans to settle the clone matter once and for all. How? By adding one more element, meant to simplify the affair, a brand-new yet-to-be-seen character in the Spider-Titles. A character who will be revealed as the force behind The Jackal's machinations.

"It is not something that is just going to trail off," Macchio promised. "And we are not going to forget characters like Traveler and Scrier; they too will be incorporated into the conclusion. [As will] the recently introduced character, Gaunt."

As to whether the readers will be satisfied with the outcome, Macchio replied, "I consider myself a Spider-Man reader, so if it satisfies me, then it should hopefully satisfy them."

And what about Mary Jane and Peter's baby?

"The resolution of the clone storyline will play into her having or not having the child," Macchio ominously replied.

WHICH CAME FIRST, THE CHICKEN OR THE EGG

Macchio may not be the biggest fan of Multiple-title crossovers. As former editor of the AVENGERS, CAPTAIN AMERICA, and THOR, he has certainly had his fill. His biggest gripe, being a comic book fan himself, concerns the frequent problems with the order in which the books in a crossover come out.

"It happened with 'The Crossing' storyline in AVENGERS," he recalled. "No matter what you do as an editor, sometimes there's a critical issue that just doesn't come out in time and the whole story kind of suffers a little because of that."

Macchio felt that the Spider-Man titles were too "big event oriented." He believes that they need to return to an emphasis on a "strong supporting cast that people care about."

"[The books] need not to be more quiet or subdued," Macchio explained, "but there has to be more of a sense of it being about this man's life and the people that interact with him. We don't need to have a special trumped-up event every month that comes completely out of left field and is a purely promotable item. I don't want to do that and I won't do that."

Once the clone burden is off his back, Macchio intends to return the Spider-Man books to the state in which they were originally intended, each having its own identity or "feel" as he put it.

"Of course, there will be continuing subplots and elements that will go from book to book," he clarified. "However, each of the creative teams will be freer to do their own storylines. For example, we won't be doing stories that go from SPEC into AMAZING into the adjectiveless title into SENSATIONAL ending up in UNLIMITED. Maybe, once a year we will do something special that crosses over into all the titles.

"I'll be keeping an eye out to make sure that the bits of continuity that I've discussed with the creative teams and the progression of the character's life are reflected in all the books." Thus, even though he will not ignore the importance of continuity, Macchio intends to work with each Spider-Man creative team separately to distinguish each title with its own personality. If successful, each title will offer a unique Spider-Man experience while retaining a constant within the entire line.

A SPIDER FOR ALL SEASONS

Guided by writer Tom DeFalco and artist Mark Bagley, AMAZING SPIDER-MAN will continue to be, as Macchio put it, "the most soap-operatic of the Spider-Titles." The title will focus on Peter, MJ, Ben and their supporting cast, while taking full advantage of the exciting Bagley visuals that readers love.

Macchio pointed out that SENSATIONAL SPIDER-MAN writer Dan Jurgens has set a lighter tone in that title, reminiscent of the classic Lee/Ditko Spidey stories. Macchio intends to continue this feel with the new "Sensational" creative team.

The "adjectiveless SPIDER-MAN," as it is affectionately referred to, will offer grittier, street-level fare, not surprising considering that writer Howard Mackie co-created the new Ghost Rider several years ago, and artist John Romita Jr.'s knack for beautifully rendered moody scenes.

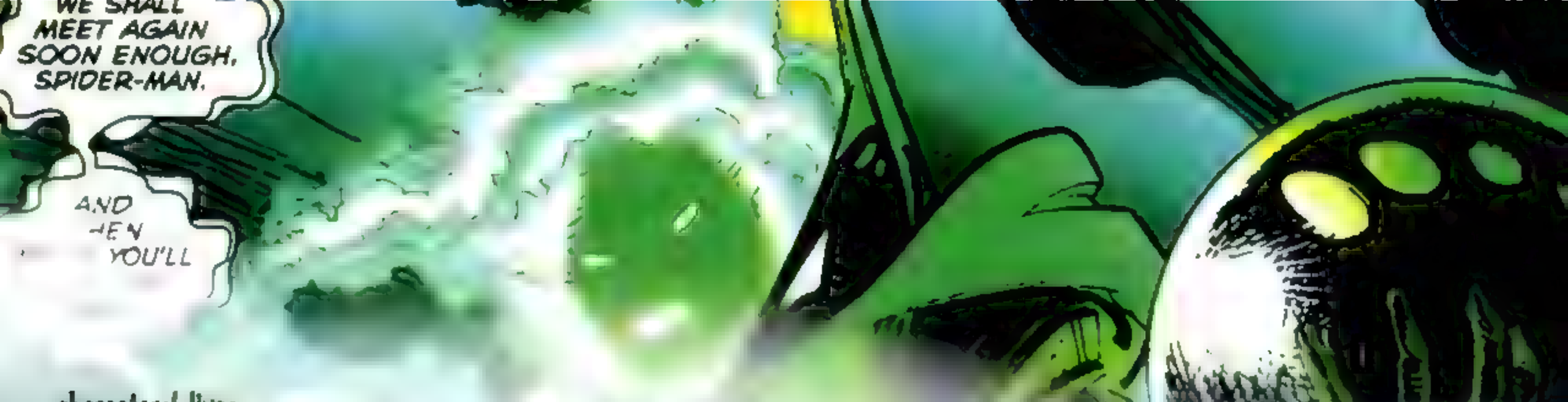
Macchio was uncertain exactly what the personality of SPECTACULAR SPIDER-MAN would be, but suggested that the title might be the ultimate in action-packed Spider-Man tales due to the fact that legendary storyteller Sal Buscema is the artist.

SPIDER-MAN UNLIMITED, the quarterly title with the epic-length, fifty-page story format, will allow a variety of writers and artists the opportunity to "cut loose," as Macchio put it. But he promised that only stories worthy of fifty pages will be used. If a short backup story is to be used in "UNLIMITED," it will relate to the main story.

THAT WAS NO LADY. THAT WAS MY WIFE.

Once the personalities of each title are in place, the main concern of Macchio and the creative teams will be the strengthening of Spider-Man's supporting cast.

"We've introduced characters like Seward Trainer and that's been good," Macchio continued, "but there hasn't been that much of a focus on the cast for people to say, 'I wonder what's happening with J. Jonah Jameson this issue.' There's sort of the schtick three or four panels where the reader goes to The Bugle and sees him fuming and foaming at the mouth, then that's it. I don't want to do schtick. I want to actually get back to the



characters' lives.
I want to find out about Jonah's wife. People have forgotten that he is married.
What's happening with Marla?"

Another bone of contention with Macchio concerns the increasing lack of integrity of the use of Spider-Man's weapons and powers. Macchio wants to return to the days when Spidey's webbing could almost contain The Hulk, citing the prevalence of each new villain easily cutting it or breaking from its grip. He also intends to put a stop to Spider-Man's revealing to every Tom, Dick, and Harry, the secret of his Spider-Sense, his greatest weapon.

Macchio simply feels that a character with such unique powers and abilities at his disposal should utilize more ingenuity when employing them, especially given the fact that the man behind the mask is a genius.

"These powers he has, the ability to cling to walls and all, can be used to make him an interesting adversary to whomever he goes up against.. If he shoots a web at you, it's not like throwing a shield or a hammer at you. It's reactive, not so much proactive.

"I've always liked the web. I think he needs to use it more creatively. The writers need to think a little bit more about what a guy like this can do. He's a genius. He made that webbing!"

IT'S NOT EASY BEING GREEN

Although there have been new villains introduced, such as the recent debuts of Gaunt and Armada, Macchio intends to have fun with the vast array of super-baddies in Spidey's rogues' gallery. And even though the new incarnation of Mysterio first seen in SENSATIONAL SPIDER-MAN #0 was well received, Macchio does not necessarily agree with changing a character's appearance.

"In certain cases, I have not liked some of the visual revamps of the characters that Marvel has done," he explained. "To me, The Vulture looked best as a bald-headed guy with a big nose. To add these technological accoutrements to him has not worked for me. He's young now, and he sucks off the life of other people. That just doesn't work for me. "He's [Spider-Man] got a great rogues' gallery. We want to emphasize not only the creation of new characters, but also the restatement and visual redoing of some of the classic ones back to what they were originally, if they worked that way best."

Readers should expect a more maniacal version of The Jack-O-Lantern in the near future as well as new sides of The Hobgoblin being revealed, accompanying a modified costume designed by John Romita Jr.

In a way, Macchio believes that Spider-Man will be a refreshing change from the titles he was doing before. Certainly editing a single character throughout a line of books, as opposed to many characters and teams in individual titles, will pose a new set of challenges, but Macchio feels the timelessness of Spider-Man will help in other ways.

"There is something about him that kids of any age can pick up on. If you just draw the kids back into Spider-Man's life, which is an extremely interesting life, they'll be caught up in it and want to follow it, month after month."

—STEPHEN VRATTOS

an interview with

mike wieringo

From Scarlet Speedster to Mutant Southern Belle to Wall-Crawling-Boy-Wonder, Mike Wieringo has grown to become one of the hottest rising stars in the business today. Starting with issue #8, Mike brings his distinctive, energetic art style to SENSATIONAL SPIDER-MAN, ushering in a new, exciting era for the Spider-Man corner of the Marvel Universe. Recently, The Man They Call Ringo found a few moments to chat with inquisitive Spidey assistant editor Mark Bernardo...

MB: So did you dress up nice for this like you told me you would yesterday?

MW: (Laughs) Real nice!

MB: So where were you born?

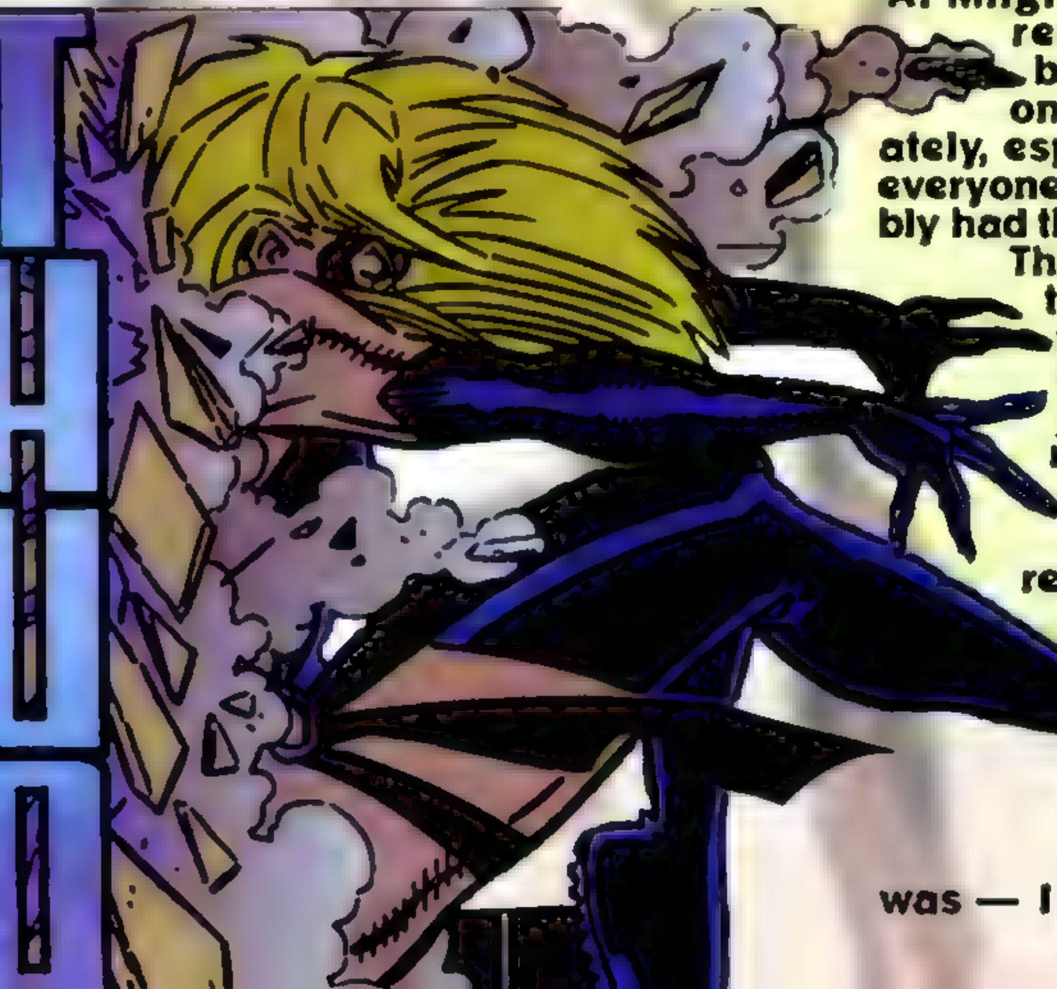
MW: I was born in Vicenza, Italy. My father was in the army, and he was stationed in Italy when I was born. I spent a while there, but I mostly grew up in the United States. I've been living in the States since I was eleven.

MB: Were you an early comic book fan, or did that come later?

MW: Very early! My father got me into that. He would go to the PX on the base and buy a bunch of comics. Of course, he was into the DC stuff — the Curt Swan Superman stuff, that kind of thing. But when we got back to the United States when I was eleven, the first thing we did was go to a newsstand, and that's when I discovered Marvel!

MB: Well, here's the usual question: do you remember your first Marvel Comic?

MW: I do! The first Marvel Comic I bought for myself was UNCANNY X-MEN #104. The Dave Cockrum issue, with the cover that was a takeoff on the Kirby "X-Men vs. Magneto" stuff. It was that, and CAPTAIN MARVEL #50. That was Captain Marvel and the Avengers vs. the Super-Adaptoid. Al Milgrom did the art on that. I remember both of those books clearly! I was hooked on those two books immediately, especially the X-MEN! I think everyone around my age has probably had the same sort of experience. The X-MEN were just... something magical back then, you know? They still are, but when you're a kid, it's just amazing. So that's what really got me into comics.



MB: And were you still reading DC stuff as well?

MW: The DC stuff I wasn't really reading, but more like skimming my father's stuff. I was — I guess, what did the term

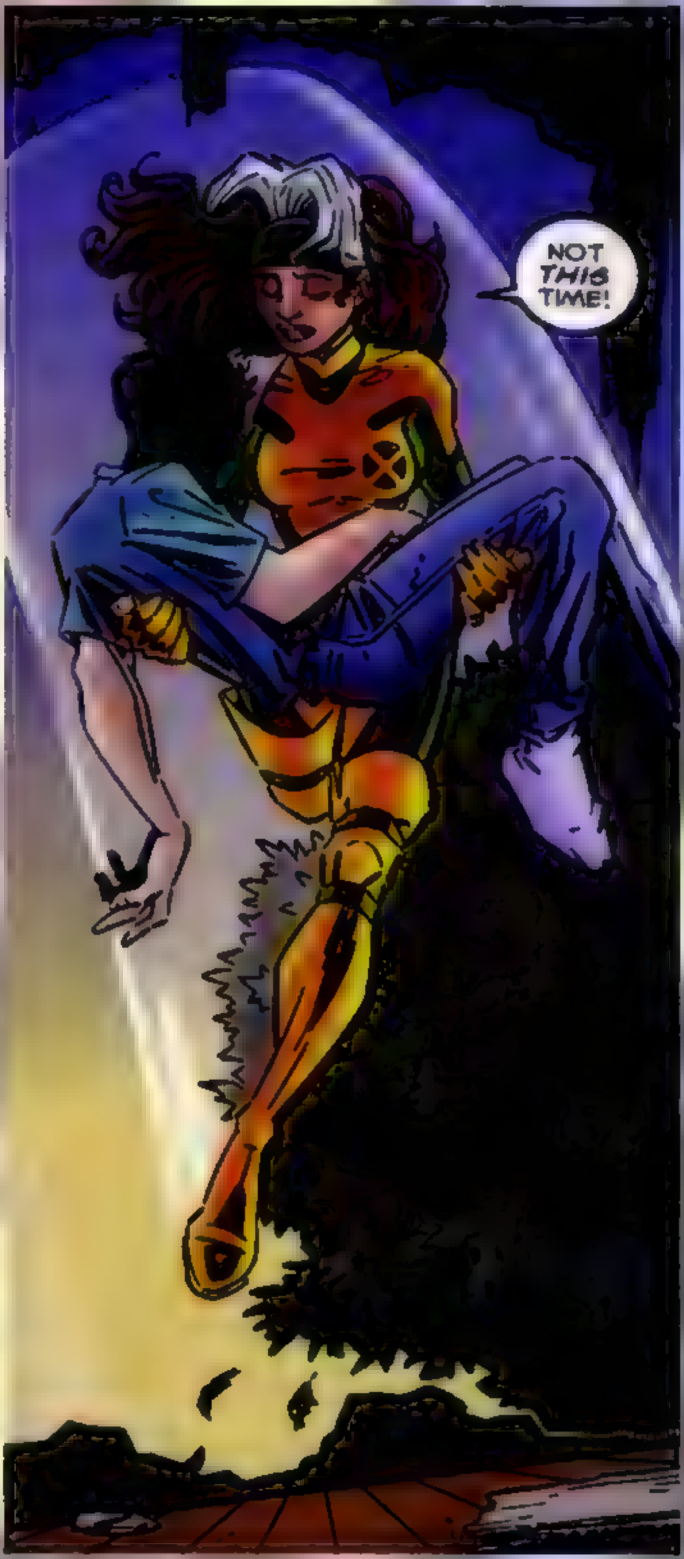
used to be? — a Marvel Zombie. I despised anything DC published until, I think, 1981, when Marv Wolfman and George Perez started revamping the Teen Titans. That's when I gave DC a try again. Until then it was all Marvel.

MB: Since we're going to be talking Spidey here soon, how did you discover Spider-Man?

MW: My father had a bunch of SPIDER-MAN comics, and I read those and really enjoyed them, but I didn't really have access to buying my own comics until we got back to the States, so I had to read what my father bought. He [Spider-Man] was really a quirky, oddball super hero, and that was really cool.

MB: So who have been some of your influences, drawing-wise?

MW: Well, umm... I have a variety, I guess. I'd say John Buscema and Jim Starlin. I adore Jim Starlin's stuff! The CAPTAIN MARVEL issues that he did, and then the WARLOCK stuff he did. And Gil Kane — I love his work! I thought Dave Cockrum was terrific. And later, John Byrne. The guys that work out of Gaijin Studio in Atlanta, I think their stuff is terrific. And some of the Manga stuff...



MB: Yeah, there seems to be a definite Manga influence in your work.

MW: I love the sense of motion and expressiveness that Manga has, and the animated stuff is just incredible, so I check out as much of that as I can.

MB: It seems like from the beginning of your run on THE FLASH — pardon the pun! (Both laugh) — to the end, your style really grew and evolved.

MW: Yeah, I was scared stiff when I started that book. I don't know that I was definitely ready for a monthly title, that's for sure! There was such a big change even from issue #80 to #82. Every panel that (FLASH writer) Mark Waid was going for was something different, something I'd never drawn before, so it was a learning process all the way. But I'm really grateful for the opportunity.

MB: So was working on ROGUE kind of a dream come true for a longtime X-MEN fan?

MW: It really was. I still love the X-MEN, and even though I was a little older as a reader when Rogue was introduced, she's still part of that

whole era for me... that time from like 1975 to the late '80s when I was just starting to spend time reading comics less and drawing them more. Being able to work for the X-Men office was a great experience. It was a fun story, and I'm just really, really grateful that I got the opportunity to do that. And it was a great opportunity for exposure of my work as well.

MB: You mentioned that you started getting professional work in comics in the late '80s. What were you doing before then?

MW: I was kind of a late starter. I graduated high school in 1981, and got accepted to the college that I later graduated from, but my parents didn't have the money to send me. So I spent ten years in the grocery business. I got a lot of experience in produce! I know a lot about vegetables! (Laughter)

MB: Oh, you'll love working for us in the Spider-Man editorial group, then! (Both laugh)

MW:: Yeah, I've always got that to fall back on if things go bust! No, it wasn't the kind of thing I wanted to do for the rest of my life, so I went back to start drawing some more, and went back to college, and by this time I was old enough to qualify for a lot of financial aid, so I graduated college in '91, ten years after graduating high school. I took that summer off, and decided to hit San Diego and the other big conventions. And the rest is history.

MB: So now that you're starting on SENSATIONAL SPIDER-MAN, how do you approach drawing Spider-Man as opposed to the Flash, or other characters you've drawn?

MW: For me, Spider-Man, like I said, has always been very quirky. There's all these different corners of the Marvel Universe: In the X-Men, there's all this doom and gloom, and apocalyptic storylines where the universe is constantly being threatened. Spider-Man's adventures are more down to earth, but still really odd, especially in the sense that he has this great rogues gallery. I think Spidey has the best rogues gallery of any super hero, actually. There're so many wonderful villains. There's a serious side to Spider-Man too, but I think he's really at his best when he's really light-hearted and fighting one of these guys. That's the kind of approach I'd like to take. I'd like things to be fun and really light-hearted.

MB: Who are some of your favorites from the Spider-Man rogues gallery? Who are you dying to draw?

MW: I really, really like the Vulture. I think his new look is really cool. I think even as an old bald guy, he looked really cool, too. And I still have tons of drawings I did of this old obscure Spider-Man villain called the Looter. I don't know if you'd remember him...

MB: Hey, you must not be paying attention, Mike! He came back a few months ago! [SPECTACULAR SCARLET SPIDER #1.—Tim]

MW: (Laughter) Really?! Oh, okay!

He had this neat little pink and white costume...! (Laughter) He was a lot of fun. I really like the Prowler. There's really no Spider-Man villain I wouldn't like a crack at. The Rhino, the Kingpin, Dr. Octopus... I think they're all just terrific. [Unbeknownst to Mike at the time of this interview, he's actually getting to draw the Looter in his first issue of SENSATIONAL. So if you know him and read this before he does, DON'T TELL HIM!—Tim]

MB: I understand you work in a studio with several other artists. Is that your ideal work atmosphere?

MW: It's actually become part of my social structure. I love coming into work! It's exactly the opposite feeling I had working in the grocery store! (Laughter)

MB: I'm backtracking a bit now, but it sounds like your dad was something of a comics fan. Does he follow what you do now?

MW: Well, I give my parents a copy of everything I do. They're very happy for me, because they know that I'm doing what I want to do, and it makes me happy to do it. They were both very supportive all the way. They never said, "Go out and get a real job!" And they let me camp out as long as I needed to get into the business.

I know a lot about vegetables!

MB: You knew this one was coming: What advice do you have for aspiring young comic book artists? Let me guess: Work in a grocery store ten years, get financial aid, and go back to college!

MW: (Laughs) Right! No, really. I would say just to try to be yourself. If you're going to try to get regular work in the comics industry, especially now, it would be best to be the best individual artist you can be, and not try to be a clone of someone else. If you're looking to break in, I think that'll get you noticed quicker than anything else.

— Mark Bernardo
One year in a grocery store was enough

TIME SLIP

... offers the chance to see how the original Marvel Universe characters would look if first designed by today's hot creators.

It's 1962 Again...
And Stan Lee Has Just Had a New Idea!

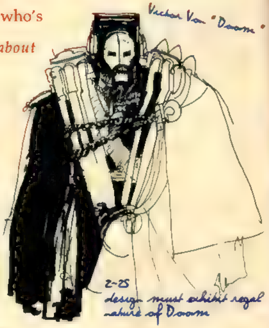
This Time: A New Villain for the Fantastic Four— A Tyrant Who Rules with an Iron Fist... The Most Terrible Despot of All Time... Doctor Doom!

Your name is *John Paul Leon*. You've drawn Static, *Shadow Cabinet, Superman, the* FURTHER ADVENTURES OF CYCLOPS AND PHOENIX limited series and the *LOGAN* one-shot. You are one of the rising stars in the industry and your small volume of work speaks volumes.

But this is different.

This is Stan "The Man" who's talking to you.

And Marvel Comics is about to be born...



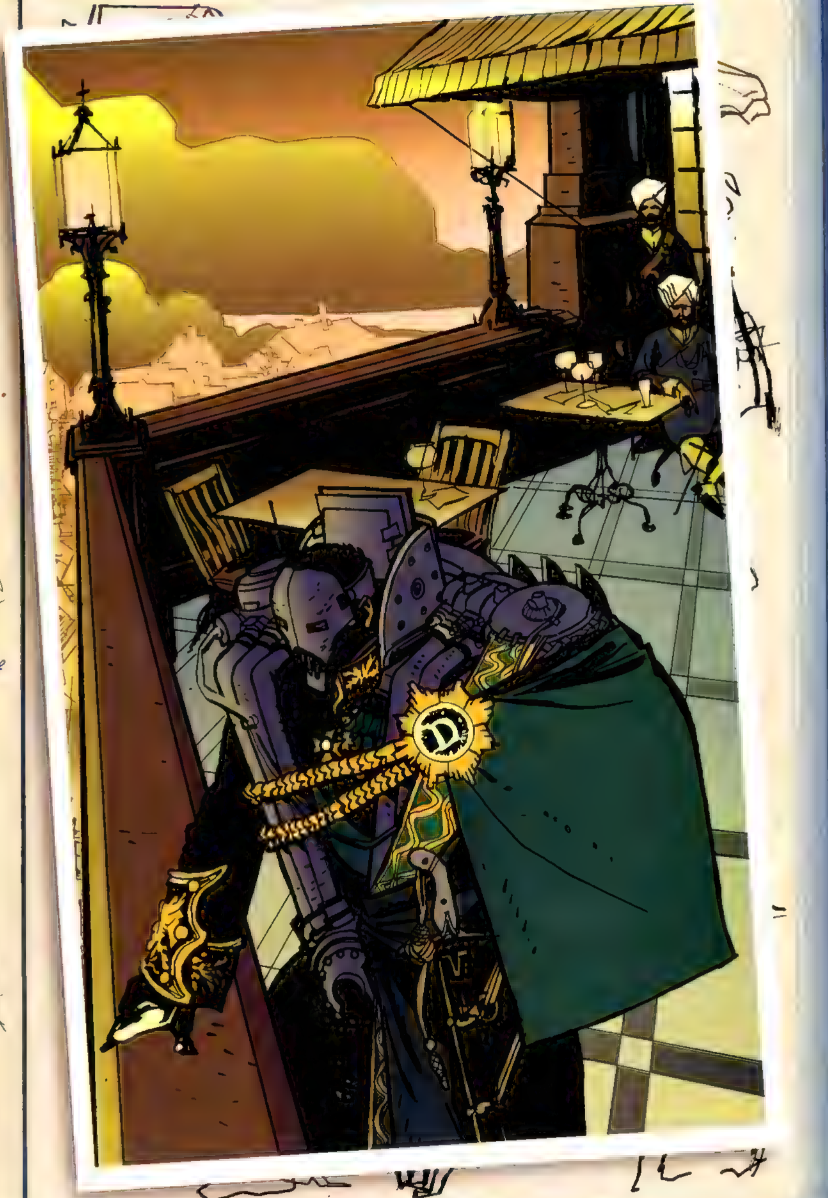
"Now, John. This is how it works. Victor Von Doom and Reed Richards were school chums. This is one of those epics in which pride leads a genius down a path of self-destruction, and two friends become bitter enemies. You see, Reed discovers some of Doom's calculations in a certain experiment are wrong and tries to bring these mistakes to Doom's attention. Which in itself, was a mistake.

For Doom, believing jealousy is guiding Richards, ignores the warnings and proceeds, only to have his own body scarred in the experiment. Having literally lost face before Richards and the rest of his scientific colleagues, Doom heads in search of other forms of power. He finds an order of monks in Tibet who teach him mysticism and build an armor suit for him. Doom goes back to reclaim his heritage as the dictator and Prince of Latveria.

There he begins to strike at the man he believes caused his downfall. Now known to the world as Mr. Fantastic, the self-proclaimed leader of the Fantastic Four.

"I don't have a lot of time, John. I want sketches this afternoon and a full design tomorrow morning...

or it'll be your Doom!"



MARVEL CHRONICLES

1963

"The Marvel Age of Comics" had officially got its start with a single comic book. Cover-dated November 1961, FANTASTIC FOUR #1 recreated, thanks to Stan Lee and Jack Kirby, the super hero story for a new generation of readers. Over the following year the Marvel Revolution began to take off, as the numbers of this new wave of super heroes began to multiply, taking the genre in astonishing new directions.

Perhaps Lee and Kirby already had some idea of how popular THE FANTASTIC FOUR would become. In issue #1 the general public had no idea who the Fantastic Four were when they first went into action against the Mole Man. But in their second issue, cover-dated January 1962, the Fantastic Four were all acclaimed celebrities, whose reputations were then abruptly wrecked by the Skrulls, the first alien race of the "Marvel Age." (By the way, throughout this series of articles, we are following the "cover dates" of comics as given in the indicia on their first pages. In actuality, back then, a comic came out several months before its cover date, so that a January 1962 book hit the newsstands, in the fall of 1961.)

The four Skrulls used their shapechanging powers to impersonate the FF, and then framed them for various crimes. As a result, the real FF became outlaws, hunted by the military, until they succeeded in thwarting the Skrull invaders and clearing their names. With this issue Lee and Kirby established one of the classic themes of Marvel stories. In the past, super heroes were usually idolized by the public, and the government cooperated with them. But in FF #2, the public's hero worship quickly turns to fear and hatred, and the federal government sets out to capture the very team that had saved the world only an issue before. The Fantastic Four once again won public acceptance by the end of the issue, but soon other Marvel heroes would constantly be at odds with the very society they sought to protect.

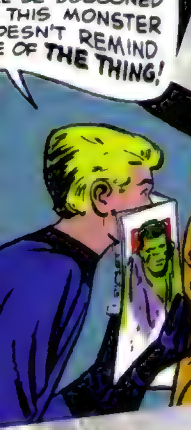
First, though, another classic Marvel hero made a quiet debut that month as well. In TALES TO ASTONISH #27, Dr. Henry Pym concocted a serum that temporarily shrank him to insect size, making him "The Man in the Anthill." Readers of the time probably had no idea that within a year they would see Dr. Pym again in a very different guise.

Sales on THE FANTASTIC FOUR were encouraging enough that Lee and Kirby introduced a super hero of a very different sort in May 1962: THE INCREDIBLE HULK. There had already been a character called the Hulk in Marvel's monster books: a sinister alien who has continued to menace Marvel heroes over the decades under his new name, Xemnu the Titan. The Hulk took the concept of the Thing several steps farther. Like the early Thing, the Hulk was a grotesque monster of tremendous strength with a hairtrigger temper. But unlike the Thing, the Hulk was an outright menace, who hated and fought the human race.

In this respect the Hulk was a spiritual descendant of one of Marvel's very first heroes, who returned to the comics in the same month as the Hulk's debut. Prince Namor the Sub-Mariner, created back in 1939, turned up in FANTASTIC FOUR #4 as a bearded, amnesiac derelict whom the FF's Human Torch found in a flophouse. Recognizing Namor from an old SUB-MARINER comic, the Torch succeeded in restoring his memory. (For more on that story, check out the "Inner Demons" bookshelf.—Tim) But Namor, finding evidence that the surface world's atomic tests had inadvertently wrecked his undersea people's homeland, began his war against humanity anew.

The Hulk was carrying on in Namor's decades-old tradition. They were both anti-heroes, but just as Namor was redeemed by his moral code, so too the Hulk won reader sympathy when he became an underdog pitted against greater forces than himself, like the alien Toad Men in issue #2, or the United States military, commanded by his implacable foe, General Thaddeus "Thunderbolt" Ross.

Moreover, the Hulk literally had a human side. He was Bruce Banner, an introverted nuclear scientist who found himself attracted to the General's daughter, Betty Ross, whom Banner would marry years later. The Betty



of HULK #1 was very much the early 1960s ingenue--submissive to her father, often having to be rescued from danger--and very different from the spirited, independent Betty of today.

Banner, even more than the Thing, was a victim of tragedy. Selflessly risking his life to save teenager Rick Jones exposed Banner to the radiation of his own gamma bomb. From then on, and over the years, under a variety of circumstances, Banner repeatedly transformed into the Hulk, a modern-day equivalent of Dr. Jekyll and Mr. Hyde.

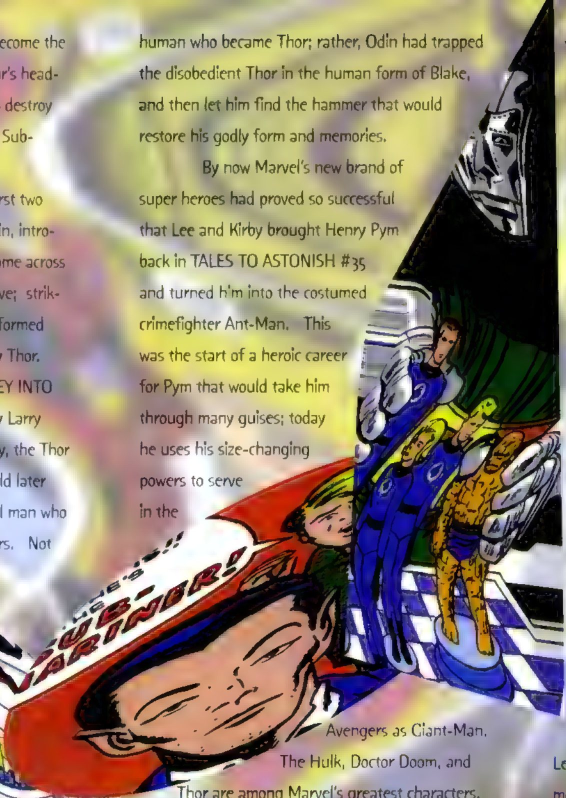
Lee also based the Hulk on Frankenstein's Monster. As the early Hulk raged against humanity, at times he was gripped by anguish, dreading that he would be hunted, persecuted—and alone—forever.

Two months later, in FANTASTIC FOUR #5 (At this point the FF is bimonthly.—Tim), Lee and Kirby introduced a character who is as great a creation as most of Marvel's classic heroes: Marvel's consummate villain, Doctor Doom. In his first appearance Doom seemed more interested in the Fantastic Four as his pawns than as his enemies, and more involved with magic than with science: he used his time machine to send F. F. members back in time to fetch him Blackbeard's magic gems. But by the next issue he had very much become the Doom of today, shooting the Fantastic Four's headquarters into outer space in an attempt to destroy both them and his new supposed ally, the Sub-Mariner.

In the month between Doom's first two appearances, yet another of Stan Lee's thin, introverted young heroes, Dr. Donald Blake, came across a gnarled wooden cane in a Norwegian cave; striking it against a cave wall, Blake was transformed into the Norse god of thunder, the Mighty Thor.

In this story in August's JOURNEY INTO MYSTERY #83, plotted by Lee, scripted by Larry Lieber, and drawn, of course, by Jack Kirby, the Thor concept differed sharply from what it would later become. Blake was presented as a normal man who was magically endowed with godlike powers. Not for several more years would Lee and Kirby reveal that Blake was not a human who became Thor; rather, Odin had trapped the disobedient Thor in the human form of Blake, and then let him find the hammer that would restore his godly form and memories.

By now Marvel's new brand of super heroes had proved so successful that Lee and Kirby brought Henry Pym back in TALES TO ASTONISH #35 and turned him into the costumed crimefighter Ant-Man. This was the start of a heroic career for Pym that would take him through many guises; today he uses his size-changing powers to serve in the Avengers as Giant-Man.



The Hulk, Doctor Doom, and Thor are among Marvel's greatest characters, but Marvel's foremost achievement of 1962 was the creation of yet another character, the one who has become the company's symbol, known round the world. Stan Lee decided to run an experimental story in the August issue of one of Marvel's science fiction comics. As it turned out, that issue, AMAZING FANTASY #15, would be the last of the series for over thirty years. But it was a landmark because it featured the first appearance and origin of Spider-Man, scripted by Stan Lee and illustrated by Steve Ditko.

Spider-Man was actually the first of the Marvel Age's super heroes who fit the usual conventions of the genre. Unlike the Hulk and Thor, he was neither a monster nor a god, but a normal human being who gained superhuman powers. Unlike the Fantastic Four, he had a secret identity, and whereas they were explorers of the unknown, he fought criminals in the familiar streets of New York.

Yet in other ways Spider-Man represented a nearly total departure from the super hero genre as the world had known it. In his everyday identity Spider-Man was a teenager, Peter Parker, but he was not one of the stereotypical, blandly cheerful kid sidekicks who had cluttered comic books for decades. Lee and Ditko masterfully captured Parker's adolescent angst and insecurities without ever being condescending to the character. In the origin they believably showed how Parker, the shy bookworm, lost himself in fantasies of fame and fortune once he acquired the powers that made him Spider-Man.

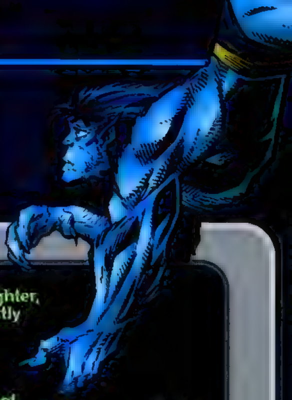
Moreover, whereas so many past super heroes, even the Fantastic Four, automatically decided upon receiving their powers to risk their lives fighting evil, Spider-Man did not. Instead, Lee and Ditko provided him with a very different motivation. Spider-Man refused to stop a fleeing burglar because it was none of his business; shortly thereafter, that same man killed Parker's Uncle Ben. From that time on, Spider-Man would fight crime out of a sense of moral duty driven by his own personal guilt, or, as Stan Lee put it, "With great power must come great responsibility."

With the creation of Spider-Man, the Marvel Revolution had made its sharpest break with the past and clearly defined what the new wave of super heroes was all about. Now the Revolution would pick up speed, leading to the next several years of astonishing creativity, as we shall begin to see in our next installment.

Peter Sanderson

BEAST FILES

SUBJECT: HOLOCAUST / NEMESIS



"The Holocaust is a central event in many people's lives, but it has also become a metaphor for our century. There cannot be an end to speaking and writing about it."
—Aharon Appelfeld, 1986

The first time I heard this quote, I recounted to myself that no truer statement could be made in regards to a creature this world had never encountered.

It all began in a parallel reality to this one. This reality diverged from the one I currently exist in due to a rift caused by a young mutant named Legion [See file: Legion / Sub-heading: Age of Apocalypse] who decided to carry out his father's [Charles Xavier: File: Prof X] work by using his immense powers to alter time itself. It was Legion's goal to travel back in time and eliminate Magneto [See file: Magneto] at a time before Magneto had ever made his presence known. It was Legion's belief that by killing Magneto, his father's work would be unhampered by the deeds of so-called evil mutants. A nice sentiment to say the least, but something went awry: Magneto survived and Charles Xavier died. The result on the time stream caused by Xavier's absence was phenomenal and a whole new world which would be the birthplace of Holocaust was created.

In the early years of this divergent universe, there were two extreme factions: the X-Men, under the tutelage of Magneto, and the other was Lord Apocalypse [See file: Apocalypse/Alternate]. In one of his earliest campaigns, Apocalypse sent a lone, young mutant who showed extreme promise to deal with the culling of the youngest members of the X-Men, as well as any stragglers who might be at the X-Men's base in Wundagore Mountain. The young mutant went by the name Nemesis.

Nemesis expected little or no resistance, certainly nothing that would be of any challenge to his powers, the ability to channel a form of biogenetic microwave blasts throughout his body. He was also blessed with a high degree of resistance to harm and a suit of armor which allowed him the ability to fly. Needless to say he was soon surprised to find a ready battle on his hands in the form of a young Rogue [See file: Rogue/Alternate] and the Scarlet Witch [See file: Scarlet Witch/Alternate], the daughter of Magneto himself. Although this hampered Nemesis's goals, it did not halt them. In the end, the results were predictable... Scarlet Witch dead, and the Wundagore Base decimated.

QUERY: SPECTRAL ANALYSIS
RESULT: ON SCREEN

Seeking revenge for the death of his daughter, Magneto sought out Nemesis. What exactly happened during this tumultuous battle may never be known. At the end, Nemesis's body was ravaged beyond repair. What remained was a being of almost pure energy held together not only by his strength of will, but by his newfound ability to feed off of the energy of other living beings. With his new "Crystal Armor" he no longer was forced to prey on the lives of others to maintain his form. However, that which remained was a new being renamed Holocaust.

NOTES:

The appearance of Holocaust on this world is a startling development to say the least. I had hoped that this universe would never know his name. I can only assume that Holocaust must have used some means of traveling through to this universe and wound up floating in orbit around Earth inside some sort of cocoon. There he would have remained had it not been for the unwitting aid of this world's followers of Magneto, the Acolytes [See file: Exodus, subheading Acolytes]. These followers of a brain-dead Magneto mistook Holocaust's shell as some sort of omen and through their manipulations, Holocaust was awakened.

Confused and disoriented as to his surroundings and without his Crystal Armor to sustain him, Holocaust wreaked havoc on the asteroid base of the Acolytes and succeeded in killing quite a few of them. In the end, the asteroid was destroyed and the few survivors who remained landed on the earth below. Sometime later, he was spotted with members of X-Force in pitched battle, wearing a variant of his Crystal Armor. I can only assume that he has joined forces with some other mutant with similar goals and has regained his armor in the bargain.

THIS IS ONE FILE WHICH I SHALL BE FORCED TO MONITOR CONSTANTLY.

HEROES FAMILY

ON SALE JUNE 5

AVENGERS UNPLUGGED no. 6
Glenn Herdling/M.C. Wyman/Sandu Florea
The Blood Wraith is back and he wants the Black Knight's cursed sword!

CAPTAIN AMERICA no. 454
Mark Waid/Ron Garney/Scott Koblish
The final fate of Sharon Carter! Is the blonde bombshell dead again? This time, Cap won't take lies and videotape for an answer! "CAPTAIN AMERICA is simply one of the best superhero books on the racks." (Fan)

DAREDEVIL no 355
Karl Kesel/Cary Nord/Matt Ryan
Guest-starring the X-foe, Pyro! The mystery of Mr. Hyde heats up as DD gets scorched by the master of the living flame! The Man Without Fear is back, with writer Karl (Adventures of Superman) Kesel and Wizard "Up & Comer" Cary (BRUCE WAYNE AGENT OF S.H.I.E.L.D.) Nord!

IRON MAN/X-O MANOWAR: HEAVY METAL no. 1
Fabian Nicieza/Tom Grindberg/Bill Anderson
The armored Avenger and the ballistic barbarian collide! One's a millionaire inside heroic hardware, the other's a warrior wrapped in a living weapon—together they're a two-man armada! It's 32 pages of metal mayhem that ties into the first-ever crossover video game! Plus: exclusive game tips from Acclaim, the brains behind the brouhaha!

MARVELS NO. 3 (OF 4)
Kurt Busiek/Alex Ross
Before Kingdom Come there was MARVELS! Reprinting the award-winning limited series in a biweekly, no-frills format. No acetate cover, no super-slick paper, no ads—just 48 pages of superb storytelling and awesome art!

PRIME NO. 9
Gerard Jones/Norm Breyfogle
NORM BREYFOGLE RETURNS TO PRIME TIME! After a year's absence, the original artist of the Ultraverse's #1 hero teams once again with Gerard Jones, the series' co-creator! Plus: the 1995 Parents' Choice Award comic book gets a jump start when Turbo reveals his shocking secret!

SPIDER-MAN 2099 NO. 46
Ben Raab/Mike McKone/Harry Candelario
FINAL ISSUE! As the Big Apple gets dunked by the melting ice caps, Spider-Man battles the Vulture for the last time! Will the Wall-Crawler survive to sling webs in next month's all-new futureverse?

ON SALE JUNE 12

ALL-NEW EXILES No. 9
Cover by Michael Golden
Ann Nocenti/John Fang/Bruce McCorkindale
The team rolls into a small town that makes Twin Peaks look like Mayberry! Plus: Strike has a vision that may foretell the extinction of the Exiles!

GHOST RIDER No. 76
Ivan Velez Jr./Salvador Larocca/Sergio Melia
Hold on to your hogs, GR and Vengeance are playing chicken on their hellfire Harleys, and neither's blinking! Salvador (SPEED DEMON) Larocca's throwing this rig into overdrive!

THOR NO. 501
William Messner-Loebs/Mike Deodato Jr.
No more Thor the whiney mortal! The hammer-hurler's back to his sturdy self, which is good, because it's up to him to find the M.I.A. gods and rebuild the totally trashed Asgard! "THOR sales have gone through the roof with the addition of Mike Deodato Jr." (Fan)

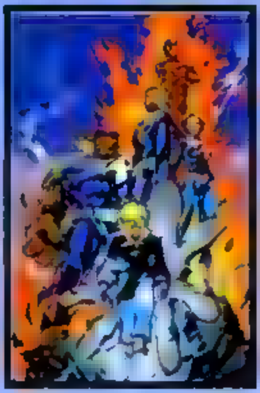
X-MEN 2099: OASIS
John Francis Moore/Greg & Tim Hildebrandt
A FULLY-PAINTED X-MEN 2099 EPIC BY THE BROTHERS HILDEBRANDT! From the original Star Wars poster to The Hobbit to their own Marvel Masterworks card set, Greg and Tim have won legions of fans. Now the acclaimed art team unleash their magic in this all-new 48-page bookshelf starring Marvel's future mutants!

X-NATION 2099 NO. 6
Ben Raab/Eric Battle/Jon Holdredge
LAST ISSUE! It's the end of the world as X-Nation knows it! The final battle between those mutie kids and Exodus! Sacrifices are made and the team is forever changed as we leap into next month's fresh futureverse!

ON SALE JUNE 19

DOOM 2099 NO. 44
John Francis Moore/Jeff Lafferty/Karl Story
FINAL ISSUE! Is this doomsday for Doom? As the end draws near, Doom makes a deal with Earth's greatest enemies: the Phalanx! Will this be Latveria's finest moment, or mankind's last? DOOM goes out with a story that lays the foundation for the future of 2099!

FANTASTIC FOUR NO. 415
Tom DeFalco/Carlos Pacheco/Bob Wiacek
Carlos (EXCALIBUR) Pacheco and the FF enter the Onslaught war! From the pages of UNCANNY X-MEN #335 come Cyclops & Captain America to warn Reed Richards that Onslaught has targeted Franklin! You've seen his stuff in STARJAMMERS and EXCALIBUR; now Carlos Pacheco will make you drool with this integral chapter in the saga of "Onslaught!"



INCREDIBLE HULK No. 444
Peter David/Angel Medina/Robin Riggs
THE ONSLAUGHT WAR CONTINUES FROM CABLE #34! Cable vs Hulk-the behemoth of Onslaught! Get ready as the hottest storyline since "Age of Apocalypse" hits here!

IRON MAN No. 331
Terry Kavanagh/Jimmy Cheung/Mark McKenna
To save Stark Industries, young Tony must team with War Machine!

MARVELS NO. 4 (OF 4)
Kurt Busiek/Alex Ross
Before Kingdom Come there was MARVELS! The award-winning limited series concludes in this biweekly, no-frills edition for those who missed out the first time!

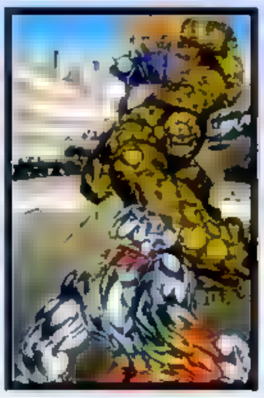
PUNISHER No.10
John Ostrander/Tom Lyle/Robert Jones
Tombstone, Jigsaw and Hatchetman have cut through the Geraci family like a lightsaber through butter! Does the Punisher have the force to stop the dark side from striking back?

ULTRAVERSE UNLIMITED NO. 1
Cover by Kelley Jones and Kyle Hotz
Len Kaminski/Gabriel Gecko
FREAKY FIRST ISSUE—REVEALING THE FATE OF ADAM WARLOCK!
Rune will regain his status as a dark god over Warlock's dead body! It's a 48-page epic spanning 5,000 years and 2 universes! To mark the occasion, the debut issue of this ongoing quarterly title is graced with a creepy cover by Kelley (Batman) Jones and Kyle Hotz!

ON SALE JUNE 26

AVENGERS NO. 401
Mark Waid/Mike Deodato Jr./Tom Palmer
The Avengers are caught in the Onslaught! Avengers and Gambit vs Rogue and Magneto! "Under new writer Mark Waid's wing, you better believe AVENGERS will once again become a definite 'must read.'" (Wizard)

FANTASTIC FOUR 2099 NO. 8
Ben Raab/Pascual Ferry/Art Thibert
WORLD'S GREATEST FINAL ISSUE! Can Mr. Fantastic and Doctor Doom bury the hatchet before humanity is buried under water? Featuring awesome art by Pascual (GENERATION X) Ferry and Art (X-FACTOR) Thibert! The showdown between the FF and their arch-enemy leads into a brand-new future next month!



OVER THE EDGE NO. 10
Joe Kelly/Stephen B. Jones/Mike Witherby
"What's Up With DD?" That's what Wizard #57 asks— and that's what this 99 cent, self-contained, new-reader-grabbing issue reveals!

SILVER SURFER NO. 119
George Perez/Scot Eaton
The legion of surfers are powerless—now only the one, true Sky Rider can save the day!

ULTRAFORCE NO. 9
Ian Edginton & Dan Abnett/Gary Erskine
What do you do when the most powerful superhumans on the planet go nuts? You sic the one team that can stop the crazed UltraForce—the future UltraForce!

X-MEN 2099 NO. 35
John Francis Moore/Jan Duursema/Scott Koblish
LAST ISSUE! Halo City will become Atlantis—unless the X-Men can whisk a handful of survivors to the Savage Land! Plus: what's the connection between X-Nation's Nostromo and the modern X-fiends known as the Phalanx?

Spider-Man Family

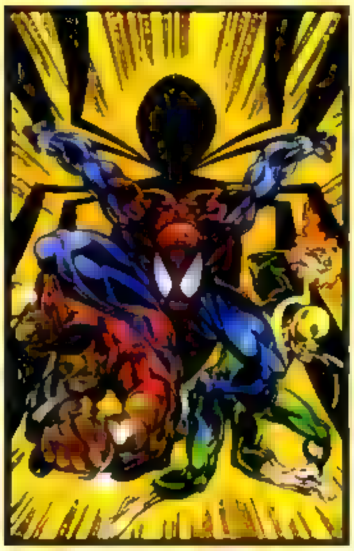
ON SALE JUNE 5

SENSATIONAL SPIDER-MAN NO. 7
Todd Dezago/Ed Benes — New 40-Page Format
Peter Parker is rushed to the E.R. with symptoms that look suspiciously like clone degeneration! Friends rush to his side—but noticeably absent are Ben Reilly and J. Jonah Jameson—who are suffering ills of their own!

ON SALE JUNE 12

AMAZING SPIDER-MAN NO. 414
Tom DeFalco/Mark Bagley/Larry Mahlstedt
With Peter knock-knock-knocking on Heaven's door, Spider-Man battles a mysterious new female assassin: the deadly Delilah! And hey, where's J.J.J.?

SPIDER-MAN'S GREATEST TEAM-UPS TPB
Various
Remember smoking' stories like Frank Miller's meeting between Spider-Man and the Fantastic Four in MARVEL TEAM-UP #100? So do we, and that's why we've gathered the coolest collisions between the Web-Slinger and major players like the Hulk, Daredevil and the Avengers! It's 176 pages of Spidey and his amazing friends courtesy of keen creators like Stan Lee, Steve Ditko, Erik Larsen and more!



UNTOLD TALES OF SPIDER-MAN NO. 12
Kurt Busiek/Pat Olliffe/Al Vey
The secrets of Betty Brant are revealed as the beautiful brunette examines her relationship with Peter Parker—and Spider-Man! But the web-slinger's got girl trouble of his own when a super heroine wannabe demands to be Spidey's partner! "Check out UNTOLD TALES OF SPIDER-MAN by Kurt Busiek—one of the BEST comics currently on the planet!" (Wizard)

ON SALE JUNE 19

THE ADVENTURES OF SPIDER-MAN NO. 5
Nel Yomtov/Alex Saviuk
The Vulture swoops in for an all-new tale of arachnid excitement told in the always entertaining animated style!

GREEN GOBLIN NO. 11
Tom DeFalco/Josh Hood
Angelface is making Goblin's life a living hell! Now she's taken the Daily Bugle staff hostage, but how can Phil save the day without blowing his I.D.?

SPIDER-MAN NO.71
Howard Mackie/John Romita Jr./Al Williamson
New 40-Page Format
Peter Parker's one sick puppy, and now he's targeted by the hungry Hammerhead! It's horror in the hospital as Spider-Man takes on the nastiest goodfella of them all!

WHAT IF? NO.88
Ben Raab/Ariel Olivetti
"What If Spider-Man Mutated?" After being bitten by a radioactive arachnid, Peter Parker does not become Spider-Man—he transforms into an eight-legged freak!

ON SALE JUNE 26

NEW WARRIORS NO.74
Evan Skolnick/Patrick Zircher/Andrew Pepoy
The return of Night Thrasher and Namorita! While the Warriors battle the Dire Wraiths' ultimate weapon, the team's ex-leader stages a one-man raid to liberate their ex-teammate! Familiar faces return and dangling plot-lines weave together as we leap into next month's double-sized final issue!

SPECTACULAR SPIDER-MAN NO.237
Todd Dezago/Sal Buscema/John Stanisci
Peter Parker has flatlined! Dr. Curt Connors has become the Lizard! J. Jonah Jameson has vanished! A squad of super-villains have assembled! Spidey is scared spitless!

SPIDER-MAN UNLIMITED NO.13
James Felder/Tbd
SWEET CHRISTMAS, LUKE CAGE & IRON FIST ARE BACK! What happened to J.J.J.? That's what Spidey, Luke Cage and Iron Fist want to know! The answer leads them into the clutches of the savage Scorpion—who's now powerful enough to take them all on! Marvel's original odd couple reunites in this groovy 48-page milestone!

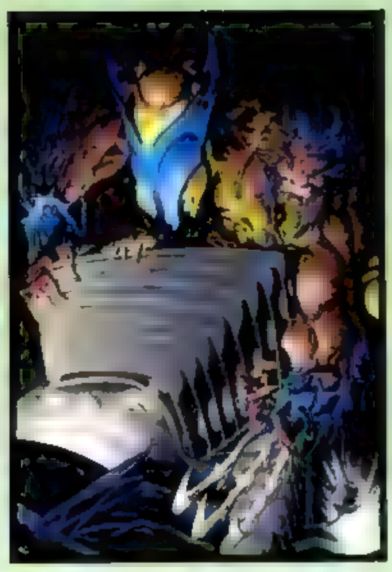
VENOM: THE HUNGER NO.1 (OF 4)
New 40-Page Format
Cover by Steve Lightle
Len Kaminski/Ted Halsted/Scott Koblish
VENOM'S GOT A NEW SERIES—AT A SLASHED PRICE! The symbiote is dying to eat brains—literally! If the suit doesn't scarf down grey matter it'll bite the big one! Can Eddie keep his "other" in check, or will Venom become a crazed cannibal?

X-Men Family

ON SALE JUNE 5

CABLE NO. 34
Jeph Loeb/Ian Churchill New 40-Page Format
Cable vs. Onslaught's newest soldier: the Hulk! Reeling from his collision with Post, Cable smacks into Onslaught's latest weapon: 2,000 pounds of raging gamma fury! The ultimate battle of brain vs. brawn continues in INCREDIBLE HULK #444!

ONSLAUGHT: X-MEN No. 1
Mark Waid & Scott Lobdell/Adam Kubert
X-MEN VS. ONSLAUGHT—FOR THE FIRST TIME! Professor X's troops have faced the agents of Onslaught, but now they meet the real deal! Who, or what, is Onslaught? What are his plans? Can the X-Men stop him? Where do the Dark Beast's allegiances lie? What's up wit the Sentinels? All these questions and more are answered here! It's a 48-page, no-ad slugfest between comicdom's #1 super group and the force which will change the face of the Marvel Universe! Like X-MEN: ALPHA, this one-shot launches the coolest thing since sliced bread—that's why we tapped top talents like Mark Waid, Scott Lobdell and Adam Kubert! X-MEN #50 was just the appetizer—here's the main course!



UNCANNY X-MEN NO.335
Scott Lobdell/Joe Madureira/Tim Townsend
New 40-Page Format
The Onslaught war begins! The time for talking is over—now the X-Men, the Avengers and the X-Man are taking the fight into the dragon's den! The battle plans are plotted here—which will affect the entire Marvel Universe for months to come!

ON SALE JUNE 12

THE ADVENTURES OF THE X-MEN NO. 5
Ralph Macchio/Ben Herrera/Mike Miller
The return of the X-Men's greatest foe: Magneto! Like THE ADVENTURES OF SPIDER-MAN, this budget-priced title offers you a unique animated-style take on your favorite characters!

GENERATION X NO. 18
Scott Lobdell/Chris Bachalo/Mark Buckingham New 40-Page Format
Fan-fave Chris Bachalo is back! Too bad the Gen X kids have been kidnapped—by the White Queen! Is she under the control of an outside force—like li'l Onslaught?

PROFESSOR X & THE X-MEN NO. 10
Art Holcomb/Nick Gnazzo/Ian Akin
The Avengers assemble to pound the tar out of the X-Men! Yet another affordable introduction to the most popular characters in comics! "Marvel offers a number of 99-centers each and every month, and guess what? They're some of the best comics out there!" (Wizard)

X-FACTOR NO. 125
Howard Mackie/Jeff Matsuda/Al Milgrom
DOUBLE-SIZED SHOCKER CONTINUING THE SAGA OF ONSLAUGHT! The X-Factor team faces double jeopardy as they confront the government's new protocols and battle the evil band of mutants led by the Dark Beast! Why is X-Factor defending the Sentinels—and why does Onslaught want them?

X-MEN: DANGER ROOM BATTLE ARCHIVES
Cover by Alan Davis
Various
A collection of the mighty mutants' best annuals by the likes of John Byrne, George Perez, Scott Lobdell, Arthur Adams and more! X-tra long adventures mean x-tra cool events, like the debut of Psylocke & Longshot as X-Men, the introduction of the X-Cutioner, and a team-up of Angel, Ice Man & the Hulk! Alan Davis supplies both the cover and the introduction to this 224-page fun-fest!

ON SALE JUNE 19

EXCALIBUR NO. 100
Warren Ellis/Carlos Pacheco & Casey Jones/Bob Wiacek & Tom Simmons
DOUBLE-SIZED ANNIVERSARY! Straight out of UNCANNY X-MEN #335, Phoenix rushes to Muir Island to warn the European X-Men about Onslaught! What she finds will blow her mind! But just what are the Xavier Protocols? And what part will the London Hellfire Club play in the saga of Onslaught?

X-MAN NO. 18
Terry Kavanagh/Steve Skroce/Bud Larosa — New 40-Page Format
Guest-starring X-Force! It's Westchester 90210 time when X-Man meets the team of tough teens from Cable's school of hard knocks! Plus: Mr. Sinister makes his move on his prize pupil! Continued in X-FORCE #57!

ON SALE JUNE 26

THE FURTHER ADVENTURES OF CYCLOPS & PHOENIX NO. 3 (OF 4)
Peter Milligan/John Paul Leon — Wraparound Cover
Continuing the past history of the X-Men! As the time-tossed Cyclops & Phoenix furiously battle Apocalypse's ascension, Essex faces his own dark destiny! Peter Milligan and LOGAN's John Paul Leon follow up THE ADVENTURES OF CYCLOPS & PHOENIX with this landmark limited series!

WOLVERINE NO. 104
Larry Hama/Adam Kubert — New 40-Page Format
What's Gateway's connection to Onslaught? If Wolverine, Chamber & the Vision asked nicely, you'd fess up, right? Well, they're not asking nicely, so squeal, bub!

X-FORCE NO. 57
Jeph Loeb/Adam Pollina — New 40-Page Format
Guest-starring X-Man! Who can whup all these young studs? Someone who knows Onslaught! But when the dust settles, why is Mr. Sinister on the scene? X-FORCE—a title snappy enough to get the nod on Fan's finicky "Are They Still Good?" list!

X-MEN NO. 55
Mark Waid/Andy Kubert — New 40-Page Format
Gambit, Scarlet Witch & Quicksilver run into Rogue & the young Magneto! It's been 10 months since the ragin' Cajun crossed paths with his Southern belle—you think tempers will flare when he sees her in the arms of another? Continued in AVENGERS #401! Fan said, "X-MEN #50 is proof that the X-Men still have the magic."

Media Family

ON SALE MAY 29

DISNEY'S THE HUNCHBACK OF NOTRE DAME
Various
THE DELUXE ADAPTATION OF DISNEY'S UPCOMING SMASH HIT! The Magic Kingdom hand-picked the creators for this, the only authorized comic book version of their 34th full-length animated feature! This-48 page squarebound bookshelf edition is the perfect keepsake for years to come!

DISNEY COMIC HITS NO. 10
Various
Disney's official comic book adaptation of The Hunchback of Notre Dame is printed here in this no-frills format!

ON SALE JUNE 12

DOCTOR WHO NO. 240
Scott Graig, Martin Geraghty
The Doctor must face the power of the Threshold!

ON SALE JUNE 19

INDEPENDENCE DAY No. 0
Cover by Kevin Nowlan
Various
THE PULSE-POUNDING PREQUEL TO THIS SUMMER'S SCI-FI BLOCKBUSTER! The truth is out there—and now it's kicking us in the teeth! No one dares attack America—no one of this world, that is. Now aliens want our planet as their own—even if it means all-out Armageddon! Dean Devlin and Roland Emmerich, the writers/producers of the mega-hit Stargate, strike again! This special prequel features four chilling chapters by Kyle Hotz, Gabriel Gecko, the Pander Brothers and more! Plus: Kevin (Superman vs. Aliens) Nowlan supplies the cauterizing cover! Watch the skies for this 32-page, no-ad sneak peek, or it'll come looking for you!

DISNEY COMIC HITS NO. 11
Various
Three all-new stories starring the characters from Disney's The Hunchback of Notre Dame! Everyone who loves the upcoming blockbuster will dig this too!

ON SALE JUNE 26

INDEPENDENCE DAY NO. 1 (OF 2)
Cover by Kevin Nowlan
Ralph Macchio/Leonard Kirk
THE DIRECTOR'S CUT OF THE NEXT SCI-FI HIT! July 2nd: Panic breaks out as monolithic spacecrafts hover ominously over major U.S. cities. Many fear it's the end of the world—and they're right! July 3rd: War erupts as the U.S. Military is brought groveling to its knees! Negotiation isn't an option, total extermination is! It's 32 pages, it has no ads, it has a cover by Kevin (Superman vs. Aliens) Nowlan, and it's coming to eat your leaders!

ON SALE JULY 3

INDEPENDENCE DAY NO. 2 (OF 2)
Cover by Kevin Nowlan
Ralph Macchio/Leonard Kirk
CONCLUDING THE DEATH-DEALING DIRECTOR'S CUT! July 4th: On the brink of extinction, mankind sucks it up and fights back! Is it too little too late? Humanity will know the answer at the end of this day—Independence Day!

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SHIP SHAPE

MARVEL COMICS

DISNEY COMIC HITS NO. 10	MAY 29	PG 62
DISNEY'S HUNCHBACK	MAY 29	PG 62
• • • • • •		
AVENGERS UNPLUGGED NO.6	JUNE 5	PG 56
CABLE NO.34	JUNE 5	PG 60
CAPTAIN AMERICA NO.454	JUNE 5	PG 56
DAREDEVIL NO. 355	JUNE 5	PG 56
IRON MAN/X-0 NO.1	JUNE 5	PG 56
MARVELS NO.3	JUNE 5	PG 56
ONSLAUGHT:X-MEN NO.1	JUNE 5	PG 60
PRIME NO9	JUNE 12	PG 56
SENSATIONAL SPIDEY NO.7	JUNE 5	PG 58
SPIDER-MAN 2099 NO.46	JUNE 5	PG 56
UNCANNY X-MEN NO.335	JUNE 5	PG 60
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ALL-NEW EXILES NO.9	JUNE 12	PG 56
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X-MEN: BATTLE ARCHIVES TPB	JUNE 12	PG 61
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ULTRAFORCE NO 9	JUNE 26	PG 57
VENOM:THE HUNGER NO 1	JUNE 26	PG 59
WOLVERINE NO.104	JUNE 26	PG 61
X-FORCE NO 57	JUNE 26	PG 61
X-MAN NO.18	JUNE 26	PG 61
X-MEN NO.55	JUNE 26	PG 61
X-MEN 2099 NO.35	JUNE 26	PG 57
• • • • • •		
INDEPENDENCE DAY NO. 2	JULY 3	PG 30

Next issue in Marvel Vision

- William Messner-Loebs raps about THOR
- Chris Bachalo returns to GENERATION X
- Keith Giffen contributes to "Time Slip"
- Jeph Loeb remembers his first Marvel Comic
- 2099 returns with "The World of Tomorrow"
- Creating Comics: Lettering
- The Daily Bugle
- Marvel's Silliest Moments
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H 185		Thing T-Shirt (Youth) #LG	*
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H 187		Ghost Rider T-Shirt (Youth) #LG	*
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H 196		Venom Sterling Silver Pendant	*

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I 198		Spider-Man Tattoo Gum	*

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I 199		Spider-Man/Hulk Pez Dispensers	*

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I 200		Spider-Man Floppy Flyer	*
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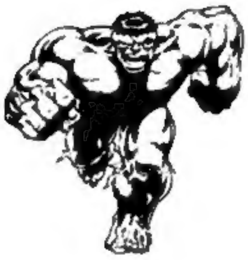

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K 245		X-Men Action Figure Asst. T	*
K 246		X-Men 2099 Action Figure Asst. II	*

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